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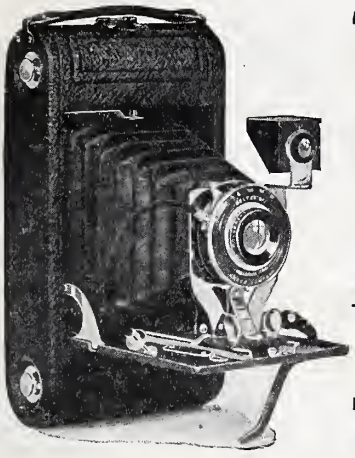

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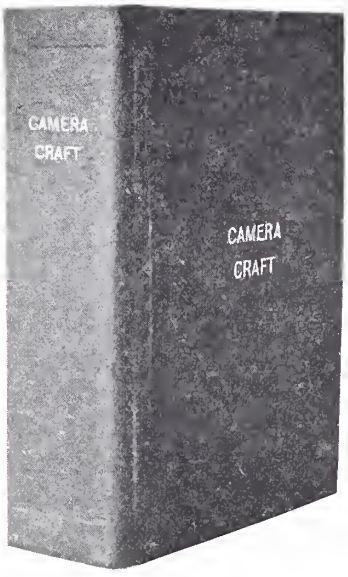

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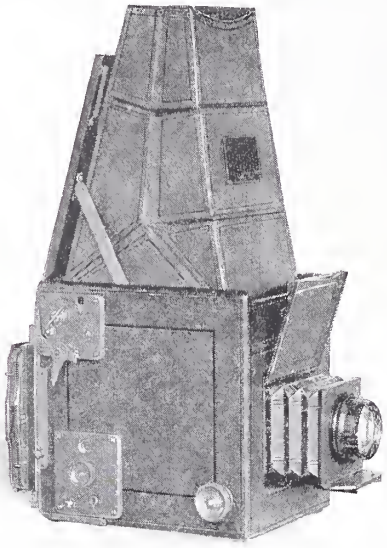

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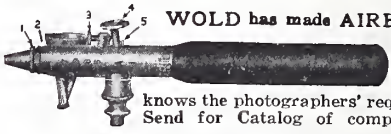

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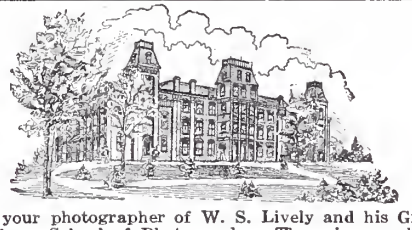

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Statement of Ownership, Management, Etc., of Camera Craft

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24th, 1912, for October 1, 1923, of "Camera Craft," published monthly at San Francisco, State of California, County of San Francisco.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared I. M. Reed, who having been duly sworn according to law, deposes and says that she is the Business Manager of the "Camera Craft" and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24th, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

Publisher, Camera Craft Publishing Company, San Francisco, California; Editors are Dr. H. D'Arcy Power, Edgar Felloes and P. Douglas Anderson, all of San Francisco, California; Business Manager, I. M. Reed, San Francisco, California. That the owners are Camera Craft Publishing Company, San Francisco, California; Harriette E. Clute, Trustee, Mountain View, California; Romaine F. Clute and Clifford H. Clute, Beneficiaries, Mountain View, California.

That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are none.

That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by her.

(Signed) I. M. REED, Business Manager.

Sworn and subscribed before me this first day of October, 1923.

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of Los Angeles, 1923

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San Francisco
California

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

H. D'ARCY POWER, M. D.. Editor-in-Chief
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CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXX DECEMBER 1923 No. 12

Put Clouds in Your Landscapes

By J. G. Pratt

With Illustrations by the Author

Winter is here, and unconsciously the camera enthusiast's fancy turns to thoughts of his dark room and the summer's accomplishment, and incidentally perhaps to some photographic contest which is not far off. You get the old box of negatives and pick out the most likely landscapes, but how often it happens that, though excellent records of the vistas you have seen, they have little value pictorially as alas! there were no clouds to give a pleasing atmosphere, or if they were there you did not get them.

In a small way, at least, we all study the old masters and pick up points here and there on art composition, but when all is said and done, the rules we generally apply are—is it pleasing, does it hold the attention, and is it true to life.

Thus, in viewing a landscape we are first attracted by the source of interest, whether it be figure studies in the foreground, or the brook that winds its silent way through the meadow, but subconsciously, at least, we take in the whole view, and if the landscape is not well balanced with a pleasing sky, we lose interest and mentally consign it to the realms of the uninitiated.

Interpolating cloud effects in pictures where none originally existed has long since ceased to be a point of criticism; rather the pictorialist should be criticised for not showing equal concern for the tonal values of the sky as for other portions of the picture. Nature's sky is never white. Sometimes it is blue, and sometimes hazy, or dark with an approaching storm, but when at its best it is fleeced with clouds and without this setting the beauty of the view would be sadly lacking; and a little manipulation in making the enlargement will enable one to add this pleasing atmospheric quality to an otherwise uninteresting subject.

FIGURE 1—THE WASHINGTON MONUMENT

The chief difficulty in securing a proper rendition of clouds in photographing a landscape is that if we expose for the sky, the foreground more often than not is almost too thin to print; and similarly, if we expose for the foreground, the sky is too dense and we are little better off than before. Sometimes, however, when the clouds are bold and well defined, like the heavy cumulus in summer, and the foreground is unusually bright, a fair rendering of both can be secured, assisted possibly by more or less shading in the process of printing. The Washington Monument, shown in Figure 1, is from a straight negative, although two thicknesses of tissue

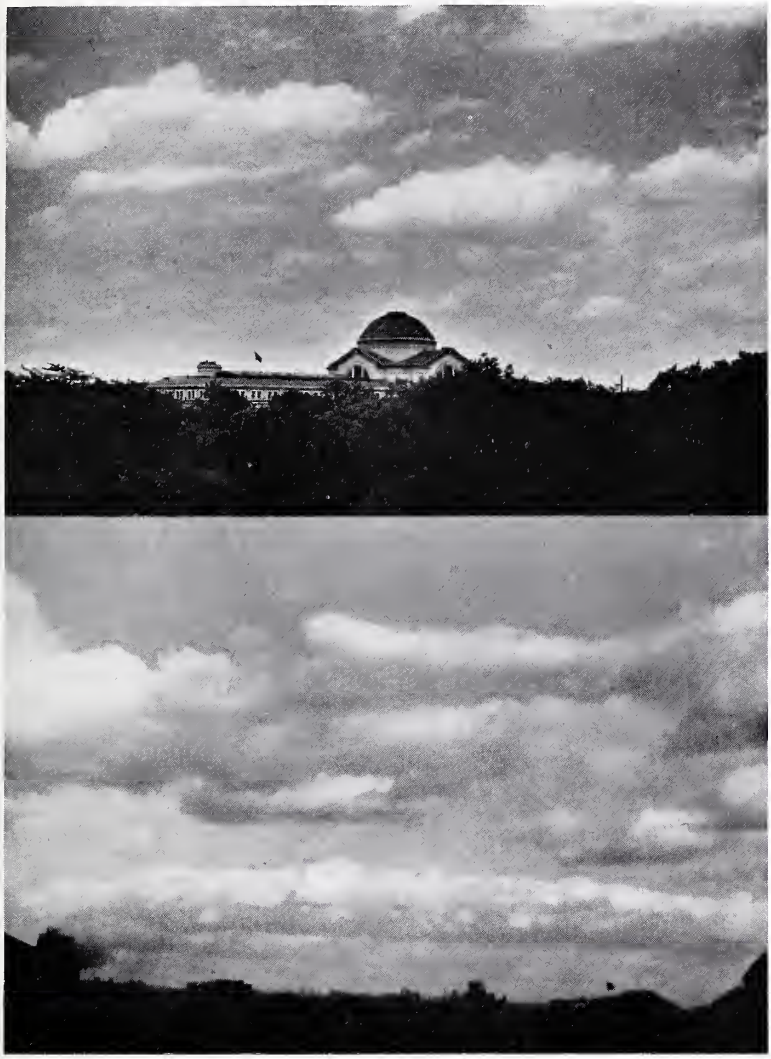


FIGURE 2 (Bottom) FIGURE 3 (Top)

paper were used under the plate glass of the printing machine to hold back the foreground. This photograph was taken in July on a commercial orthonon film, using a Dagor lens at stop 16, and giving an exposure of one-fifth of a second through a Wratten and Wainwright K-2 color screen. Of course, the sky portion could be locally reduced, but this is troublesome and a delicate operation, and since more often than not no clouds are available when a pictorial opportunity presents itself, the writer has found it decidedly better to print them in from another negative.

Cloud negatives of various kinds should be secured at different times of the year as opportunity permits, in order to have appropriate ones available for all occasions. The winter clouds shown in Figure 2 were taken

FIGURE 4—IN THE HEART OF MARYLAND

in December, using stop 8 and one-half of a second exposure, while the summer clouds in Figure 3 were given one-fifth of a second exposure at stop 16, a K-2 color screen being used in both instances. A portion of this last negative has been used in interpolating the sky effect seen in Figure 4, which previously was "bald," and detracted greatly from the rest of the picture.

This process of "faking" in clouds is not at all difficult in bromide work after a little practice, although one must use numerous test sheets so that the sky and the foreground will be so timed in the exposure that they will reach complete development at exactly the same moment. The writer, as do a great many photographers, places the enlarging paper on the easel in a printing frame, ordinarily without a glass, as one is not necessary for holding the paper flat, and it is difficult to obtain a glass which is free from scratches or bubbles.

Put the landscape negative in your enlarging camera and get the image properly posed and focused on the white paper on the easel. Now run a mark across the sheet following the skyline, and cut a piece of cardboard, somewhat larger than the print being made, to this shape, to be used alternately as shaders for the sky and foreground. A mark should be made on the sides of the printing frame to indicate the elevation of the

skyline, and it has been found that two little strips of paper, pasted on, answer very well for this purpose.

Next, use a test sheet to get the proper exposure and run off a full-sized print, noting any special shading it may require to give proper balance to foreground and distance, the amount of exposure given, and also the exact amount of time required for complete development, which should be somewhere in the neighborhood of one and one-half minutes. Now put in another sheet, holding back the sky, unless it is already quite dense, by dodging with the upper half of the cardboard at hand, at the same time using the left hand to do any special shading required in the print. Mark the top of this sheet before laying it away, and then proceed to make one or more duplicates.

Put the white paper back in the frame and focus your cloud negative on the portion above the skyline, and proceed to make test sheets until the exposure is ascertained which takes the same amount of time for development as the landscape portion, and you are then ready for the final issue.

Place one of the exposed sheets in the printing frame (right side up) and make the exposure, using the lower half shader with a short up and down movement, allowing the clouds to vignette down below the sky line (indicated on the sides of the frame) about one-half inch, but excluding the light from the remainder of the print. If the sky is a little over or under printed, and in the first attempt it is generally the former, this can be corrected by slightly less exposure in the subsequent prints.

The method described may consume an hour or more of rather concentrated effort, but the time will be considered well spent when you remember that a thing of beauty is a pleasure forever.

Hard to Find

A commercial kodak finisher in Florida recently made a tour about the state in the hopes of placing mail agencies for his business among drug stores in the smaller towns. Arriving in one town of about a thousand population, he selected the better—appearing of the two drug stores, and after studying the window displays, walked in and asked to see the proprietor. The clerk gave the information that the proprietor would not be in for at least an hour, mentioning that probably he could attend to the visitors' wants.

"Well," replied the other, "I notice by your display that you take in films for developing. Do you have a good kodak finisher?"

The clerk gave him a peculiar look, and began to search through the show cases and look through the stock of films. After several minutes of taking and replacing most of the goods on the shelves, the clerk answered.

"No," he said, "I can't find any. I think we sold the last one yesterday."—Contributed by E. N. Musgrave, Dunedin, Florida.

"CASTELLANO"
(Salon of Camera Pictorialists of Los Angeles, 1923)
By JOSE ORTIZ ECHAGUE
Madrid, Spain

The Seventh International Salon of Pictorial Photography under the Auspices of the Camera Pictorialists of Los Angeles

By James N. Doolittle

While it is highly improbable that the man who first gave expression to the truth that "there's nothing new under the sun," had followed the progress of pictorial photography, he has, for the purposes of review, provided a very handy thought.

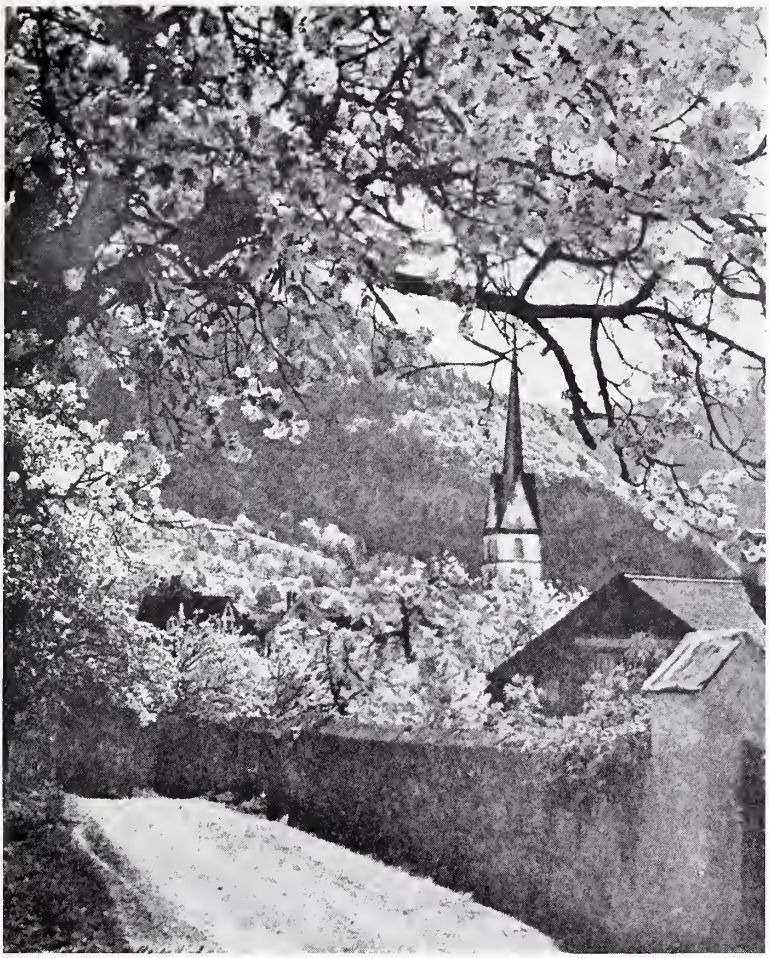
To take issue with the optimist who penned the prefatory remarks in the catalog of the Seventh International Salon that "pictorial photography moves ever onward—with new workers, new processes, and new methods of expression," we search in vain for the new processes, the new treatments and methods of expression, although each year new workers do appear.

There is, however, a glimmer of hope in the realization that an effort is being made to create new standards and to present a newer viewpoint but it is with the effort alone that we are forced to content ourselves rather than with the results achieved thus far and in that contentment to admire the perfection of a technique that has marked the advancement of our older workers.

The close of an important salon is generally the signal for a wail from the rejected contributors who decry the fact that "control" processes are dominating our shows to the exclusion of the simple mediums which rely solely upon excellence of subject matter rather than the tricks and devices of the artist who adopts the more flexible vehicles of expression. To those individuals who lift up their voices I should like to especially point the truth that this salon offers not a single example of indifferent bromoil work. The several carbons are perfect, the gums of Moerdyke, Halluber and Leighton present not only flawless technique, but are highly interesting subjectively. The photogravures by Judge are a revelation of skillful manipulation of a difficult process by an amateur and the single "powder print" by M. Curt Schmidt is a tribute to the skill of this well-known exhibitor.

It does not follow, though, that the pictorialist who chooses to express himself in the gelatino-bromide or chloride process is employing an easy means to a given end, for the work of W. E. Dassonville in a product of his own manufacture, the unparalleled examples of the art of J. M. Whitehead, and the portraits of Mme. D'Ora merely proves that the artist needs no crutch nor vesture to help him in the artifices of showmanship.

"OUT WITH THE TIDE"
(Salon of Camera Pictorialists of Los Angeles, 1923)
By STANLEY W. EUTROPE
Sydney, Australia



"LANDSCAPE"
(Salon of Camera Pictorialists of Los Angeles, 1923)
By D. MISCHOL
Schiers, Switzerland

The bromoil process seems to be the especial target of disgruntled critics who endeavor to defend mediocrity in the so-called simpler processes, but it should be observed that, in order to successfully produce a perfect bromoil, one must first have mastered the details of bromide printing. It would be profitable, therefore, to indulge in a little sober self-analysis and realize that if you can command a perfect technique in the manipulation of the so-called simpler processes, no fear of competition by the controlled mediums need be entertained.

The mounting of prints, a matter deserving a lengthy dissertation by itself, is a detail of showmanship which bears rather too strong evidences of little or no thought, or in many instances, too much misdirected thought for it seems that the effort in producing a worthy picture is so utterly exhausting that the mounting is a last thought—an opportunity for the utilization of waste products. On the other hand, a less important subject is almost invariably presented in such a manner as to suggest an effort on the part of the artist to compensate a lack of pictorial merit by elaborate mounting.

The foregoing remarks apply perhaps less strongly to this year's salon than to any of its predecessors, but are a generalization of impressions gained through a rather intimate observation of the works of the world's foremost pictorialists during the last dozen years. That nothing "new, startling nor strange" has occurred to give evidence of the widely heralded forward movement, is the basis of my note of pessimism, although, as I have remarked, all effort to depart from the conventional has but served to create a deeper appreciation of established standards.

Christmas Greeting Card

By P. Douglas Anderson

With Illustrations by Mrs. Holly Todd

On a recent visit to a prominent studio here in San Francisco, operated by a lady, Mrs. Holly Todd, a greeting card attracted the writer's attention. It was an Easter card, finished in colors. The idea and how it was carried out was very original—so much so that I wanted it for reproduction in Camera Craft. However, Mrs. Todd expressed the wish that I wait until she prepared her Christmas Card, and use that instead.

The studio specializes in copying old photographs, taking a figure out of a group, working in a background and making an individual portrait out of it and work of like nature. It is only natural that her greeting card should be made after this manner.

The first step in making the card was determining the design. A drawing showing a couple dressed in the clothes of "Ye Olden Times" furnished the idea, and now to carry it out.

No. 1

No. 2

A copy negative was made of the drawing on a Seed plate number 23 (see print No. 1).

A plain white background was necessary to carry out the idea. This meant blocking out the negative in the manner shown in print No. 2. To block out the negative, proceed as follows: First thin out a little of the opaque to about the consistency of good cream. Now place the negative emulsion side up on the retouching deck. Use a fine sable brush and outline the figure with the opaque. After the figure has been outlined use a larger brush to apply the opaque to the balance of the negative.

If one should have a large area to block out, it isn't necessary to apply opaque to it all. Work out your outline and say half inch to one inch back. Now cut out a paper mask to cover balance of negative to be blocked out and paste it down at the edges. The paper must be opaque. The kind in which the plates and cut films are wrapped is very fine for this purpose.

A copy negative was next made of print No. 2, also on a Seed plate No. 23; development was carried a little farther than in first copy. This gave a whiter background and less detail in the figures.

The photographs of the heads of Mr. and Mrs. Todd were made the exact size to fit the figures. The heads were cut out, cutting slightly under. The edges were next thinned down with sandpaper and then they were pasted down on the figures in the correct position.

No. 3

No. 4

The branch of holly was sketched in as was also the top of the hat. A few lines were also added to break up the hard edge where the foreground was blocked out.

Print No. 3 was now ready for copying. The copy negative was developed just a little farther than in any of the others, giving a still whiter background and less detail in the figures. See print No. 4.

This final print was tacked to a board and air-brushed in colors. When dry it was mounted on a light gray card with a cream underlay and tied at the two top corners with ribbons the colors of which were in keeping with Christmas.

FORTHCOMING EXHIBITIONS, 1924

January 4th to 31st, 1924—The Photographic Exhibition of the Portland Society of Art, Portland, Maine. Last day for entries, December 15th, 1923. Particulars from the Secretary, O. P. T. Wish, L. D. M. Sweat Memorial Art Museum, Portland, Maine.

March, 1924—Pittsburgh Salon. Last day for receiving prints Monday, February 4th, 1924. Particulars from P. F. Squier, 237 Avenue B., Westinghouse Plan, East Pittsburgh, Pa.

Taking the "Photographic Story" of a Famous Hotel

By Ralph Young

With Illustrations by the Author

To the casual reader who peruses the new photographic booklet published by the Palace Hotel, showing the many luxuries and conveniences which it offers to the traveling public, the amount of time and effort back of the pictorial story will be unknown. But to those who appreciate and study photography the illustrations accompanying this article will probably immediately suggest something of the planning and work required in their making.

The series consists of twelve photographic illustrations, which have been made into a booklet. Unlike most hotel literature, which are usually merely a picturization of the different portions of the hostelry without animation or sequence, this booklet portrays by pictures and a small amount of copy, the stay of a honeymoon couple at this world famous inn, from the time they alight from a taxicab at the entrance to their departure.

It is a human-interest story that has already attracted wide attention in hotel and traveling circles and its telling may mark a new era in "humanizing" hotel advertising.

The most difficult feature in the making of these photographs was to obtain a nice balance of commercial and pictorial values; to show as much as possible of the attractiveness of the hotel and at the same time to keep the illustrative theme sufficiently to the fore to carry the continuity of the story which they were to suggest. Another difficult feature was the directing of the models in the pictures. The taking of the scenes naturally caught the attention of the guests and visitors at the hotel and the models were working in practically every picture before a crowd of interested by-standers. Even those who respond perfectly to direction in the studio were restive under the close scrutiny of so many strangers. With from six to fifty persons in each scene, many of them hotel employees totally unused to the camera, the job of direction multiplied in its responsibilities.

You can easily appreciate how several days were spent in planning the series. One entire day was spent in selecting the view points for the camera and the locations for the lights. Another day was spent in working out the continuity of the story. Still another day was occupied by the details of arranging to have hotel employees on hand for certain scenes at just the right time and to instruct the proper persons to have tables set, flowers arranged and other details taken care of so that the pictures could all be taken according to a carefully worked out schedule.

Each picture was timed to be taken at a certain hour. How well the details were worked out is shown by the outstanding fact that at no time

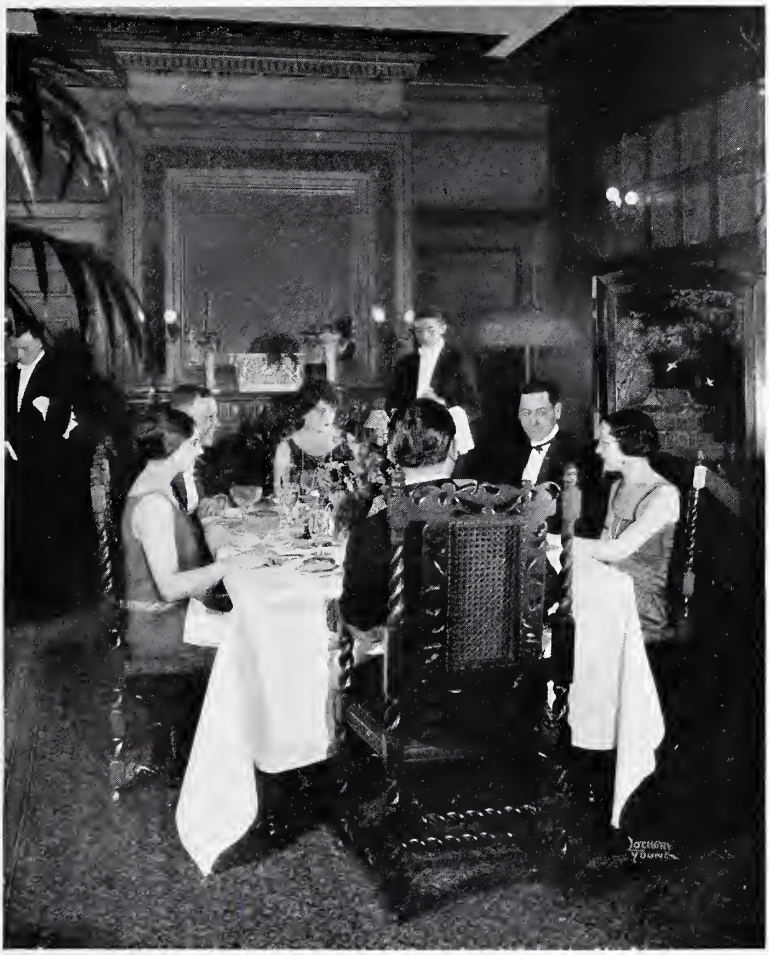
AT THE REGISTRATION DESK
Palace Hotel

By LOTHERS & YOUNG
San Francisco

did the actual taking vary more than a few minutes from this schedule and the lighting equipment and cameras were hauled away from the hotel less than one half hour later than was originally planned. It took one entire day to complete the series.

Two electricians worked one whole day to install the lighting. Over 1500 feet of cable was used. Two trucks were required to haul the lighting equipment from the studio to the hotel.

In making the pictures, nineteen people were required. One person was in charge of the models. Two electricians and four helpers moved and connected lighting equipment. Ten professional models were used. The camera man and director completed the troupe. In addition to the professional models, many of the hotel employees were called upon for the background effect of several of the pictures.



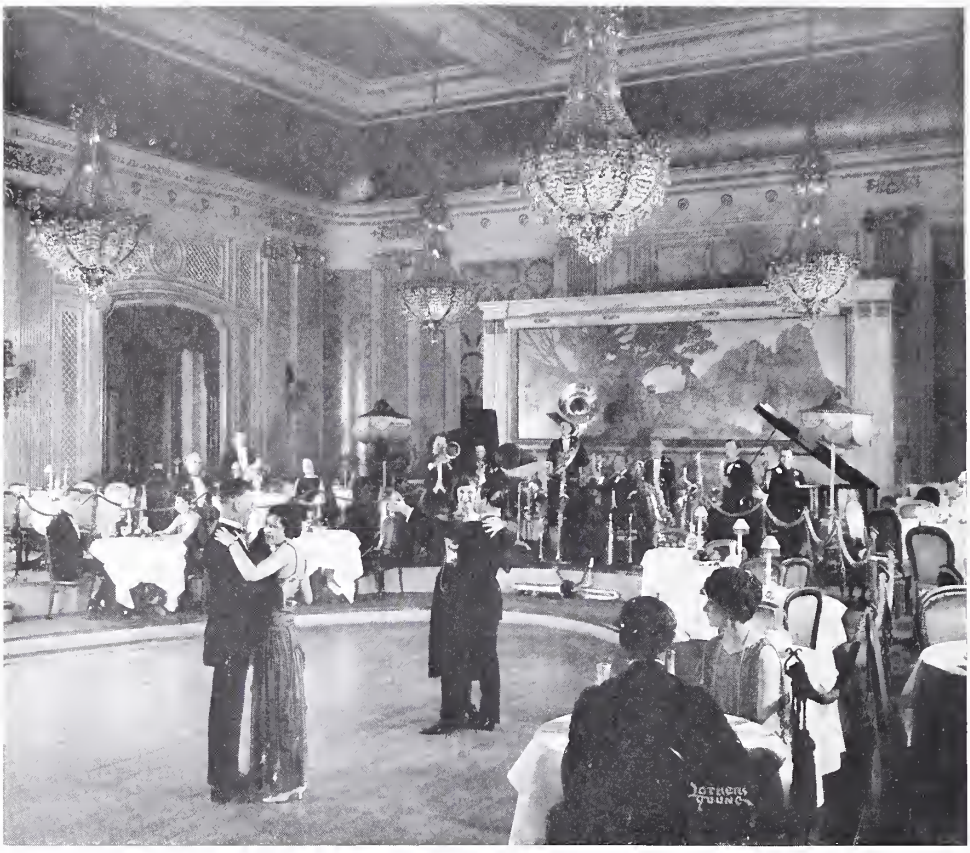
PRIVATE DINING ROOM
Palace Hotel

By LOTHERS & YOUNG
San Francisco

The illustrations accompanying this article are representative of the series. The first shows the young couple at the registration desk. It was found that by placing the camera in an alcove a very pictorial archway effect could be obtained which formed a pleasing frame for the scene at the desk.

The private dining room scene was one of the most difficult to make on account of the lack of space for the camera. This picture, however, illustrates probably better than any other one, the completeness of detail as shown in these photographs. The table was set in every respect just as it would have been for an actual dinner party. Waiters were trained to act their parts naturally and by doing just the things that they would be doing if actually serving the diners.

For the ballroom scene, which was taken in the morning, it was necessary to arrange to have the entire orchestra present. Not a single player



THE BALLROOM
Palace Hotel

By LOTHERS & YOUNG
San Francisco

is missing and each one is dressed correctly. A noticeable detail is the arrangement of the extra clarinets at the feet of the clarinet players, exactly as they would appear any evening.

One of the most interesting pictures, from a photographic standpoint, is that of the young bride reading by the window of the living room of their suite. In the background is seen a long section of Geary Street in very clear detail. This picture was made in order to portray two facts—the home-like comfort of a hotel suite and the location of the hotel itself. The young bride is relaxed in a comfortable chair reading, while through the window streams warm sunshine. Also you can see a busy, well known city street, localizing the position of the hotel in the midst of a city's activities.

The new booklet will receive world wide distribution. One of the ideas behind its conception was to so graphically picture the hotel that the story would be understandable to everyone, even foreigners who do not read English.

SUNSHINE AND COMFORT
Palace Hotel

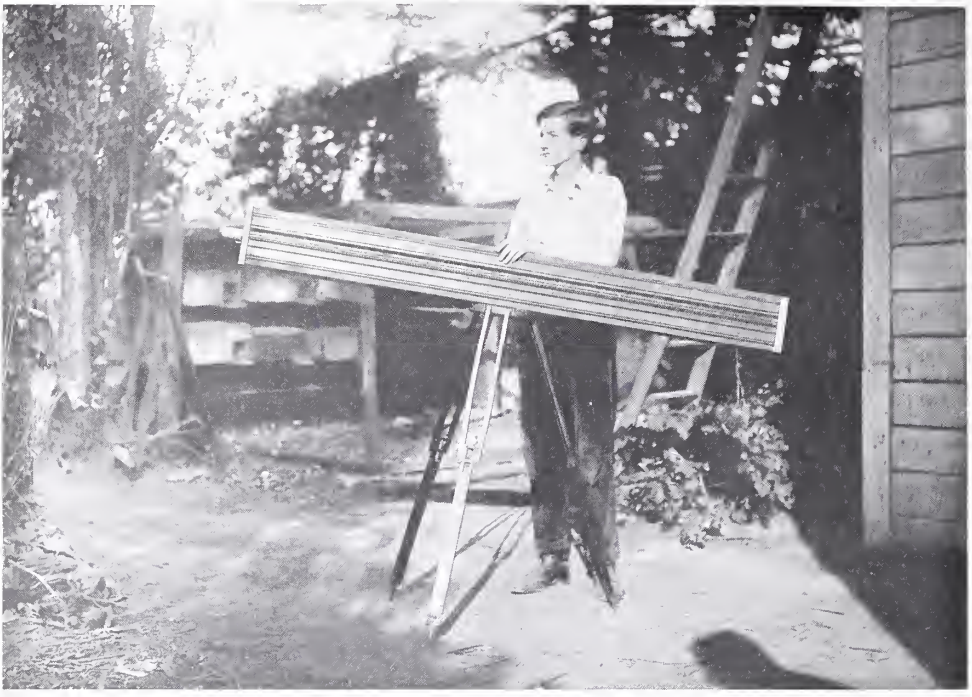
By LOTHERS & YOUNG
San Francisco

(Illustrative of Article on Page 569)

SNAP THE HOME FOLKS

Contributed by R. L. McColm, Ashbury Park, N. J.

You have been snapping pictures of friends and parties this summer at outings, picnics, excursions, etc., and now that the summer has fled, you put your camera away until next vacation time. Get it out, clean it up and make a few snaps each month of the folks right in your house. The front yard, the back yard; time exposures indoors if you like. Look over the most treasured photos you own. What are they? Dollars to doughnuts they are back-yard pictures (all too few) of the home-folks. They're valuable. What appeal will those hilarious groups you took this summer have in ten years?



APPARATUS USED BY W. ROBERT WHYTE

The Eclipse

By W. Robert Whyte

With Illustrations by the Author

In anticipation of the coming partial eclipse of the sun on Monday, September 10, my eldest boy experimented with an Adon telephoto lens to ascertain what length of bellows would be required to give a picture of the eclipse large enough to be easily seen without the necessity of making an enlargement. This was done by observing the distance back from the lens that he could get a sharp image of the sun on a card some way back in the room. The result was the long wooden tube shown in the illustration. The joints of the tube are rabbited, the interior mat-blacked, and the back fitted with two bow springs to hold steady the ground glass frame or a 4x5 plate holder.

As the image of the sun travelled across the plate at the rate of about an inch a minute, it was necessary to make arrangements for carrying out all movements with promptitude. So a round-headed screw was made to project from the upper part of a window sash after the sash was lowered, with corresponding holes in the lower side of the tube half way through the wood, in order to give a steady support to the tube at whatever angle it might be pointed while taking a sequence of exposures.

No. 2 No. 6 No. 10

Ten exposures were made, giving an excellent idea of the appearance of the eclipse at its various stages. The illustrations shown are Nos. 2, 6 and 10. The other and intermediate exposures are not shown, as they would occupy too much space in so valuable a magazine as "Camera Craft," but these three give a clear idea of the apparent movement of the lunar body across the face of the sun. As the sun's movement across the sky is from left to right, the silhouette of the moon appeared to move across the sun from right to left.

The illustrations are from contact prints; that is to say, are not enlargements, but straight prints from the negatives. Time was about two seconds (much less would have been better) using a four-times screen.

A Very Delicate Scale

By C. R. Lowe, Hebron, Nebraska

With Illustrations by the Author

Tastes differ. There is no accounting for it . So says Horace. Why one man likes onions and another detests them, I do not know. It takes jazz to enthuse some folks, to others the Hallelujah Chorus is as nectar,, and I have heard say some prefer a lie though the truth would answer their purpose better. In photography, tastes differ. Some will like one sort of a story in our Camera Craft, some another. One is content to press the button and be finished by the finisher, while another sees glorious visions when he takes a shot of M. Q. I take delight in contriving my own apparatus. Sometimes it may cost me more than if I had bought it, but it is my own product. You will pardon my eccentricity—I acknowledge it as such—you probably have your oddity in petting some old negative as art though in it you cannot tell a horse from a cow. I've seen just that. It is to kindred spirits I would have a word. Our editor thinks there are enough such to make my story worth a couple of pages.

If you like to do your own work, one of the first things you will need is a pair of scales. Now, do not be excited about it, for what I did you can do, just whistle and say twenty times, "Any day, in just this way, I can make this very delicate scale." We apologize to Couè. And then tomorrow go to work following these directions, and you cannot go wrong. This scale will need to be fairly accurate, handy, easily set up and put away again, and since you are going to make them, they will have to be cheap enough to pay you to do so. In all of which, this scale will qualify. An outlay of a nickel and forty-five minutes of time will meet the cost, a pocket knife, hammer and a pair of pliers are all the tools you will need, and you can get along without the pliers, if there are none at hand.

The material you will need is as follows:

a. One straight smooth stick say twenty inches long and three-eighths of an inch square. Or a little flag stick, if you have one, will be capital. Cut a notch an inch from one end just deep enough for a six penny box nail to lie and be flush with the top of the notch.

b. One piece of piano wire No. 20-22, twenty inches long, which can be obtained from a tuner or a dealer, he may sell you a yard of it for a nickel. Any small spring wire will do. A quarter of an inch from one end bend to a right angle. Drive this short bend into the stick midway between the notch and the end, making the wire lie along the length of the stick.

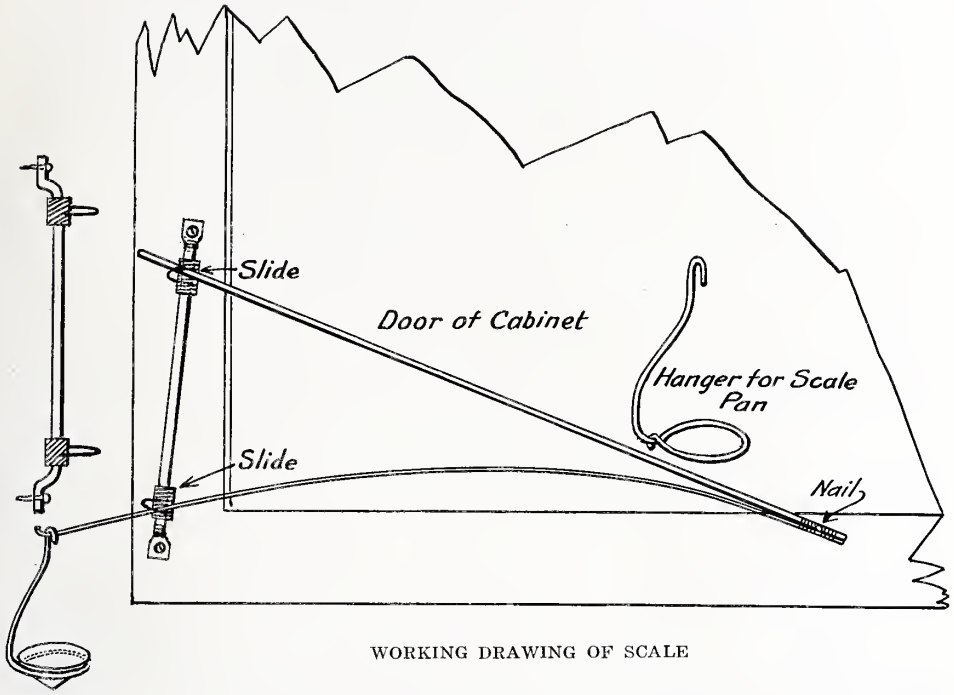
c. A piece of cotton cord to wrap the wire and the stick securely on either side of the notch so as to bind the two firmly together.

d. One stick ten inches long and one half an inch square. An inch from each end and on the same side, notch half way through the stick, or a trifle more, and cut away between the notches.

e. Several strips of heavy paper, like the cover of this magazine, three quarters of an inch wide. Wrap once around the ten inch stick on the part which has been cut away, and then pasting as you wrap, go round half a dozen times more. Make two of these. They are for slides. Do not wrap too tightly or they will slip with difficulty when dry.

f. Broom wire, or piano wire, if you have some left, say a foot. Make two staples half an inch wide and an inch and a half long. Lay the stick with the slides on the table, cut-away part up, and through the right edge of the bottom slide—not through the stick—stick a pin, then cut it off leaving it half an inch long as it stands out from the slide. From the other side of the slide, and a quarter of an inch from the pin on each side, make two holes in the side with a pin, and put in these holes one of the two staples, it will then straddle the stub of the pin. Put the other staple in the other slide. It will be found a good thing if you have a file to smooth the ends of the wire staples as you can press them into place more easily.

g. A board ten by twenty by one inches, on which to mount this apparatus. Drive a six penny nail in the lower right corner an inch from



WORKING DRAWING OF SCALE

either edge, from the back. An inch from the other lower corner lay the ten inch stick with the slides, staples up and through the middle of the lower half inch part drive a lath nail, leave the other end free. (I have my scale mounted on the door of the cabinet in which my photographic stuff is kept, so need no mounting board.) Hang this board horizontally, put the end of the wire through the lower staple with the stub of the pin in it, the end of the long stick through the other staple, and place the end with the notch over the nail. Now for the scale pan.

h. A piece of broom wire is as good as anything, better than some, say sixteen inches long. On one end of this make a circle two and a half inches in diameter, fastening the end back to the "standing part" of the wire. At this point bend the wire so the circle is square on the end of the wire. Half an inch from the circle bend wire to a right angle to the plane of the circle, and cut wire to eight inches. One half inch from the end of the wire bend the wire back on itself with a short turn, and leave the end of the wire stand out from the standing part say an eighth of an inch. Let the opening in the turned part be smaller than the diameter of the piano wire, then the scale pan will hang at any point on the piano wire without moving easily. Bend the standing part of the wire so the hook is over the center of the circle.

i. An old post card. Cut a three-inch circle, also a radius. Paste one of the lips of this latter cut, turn over on the other lip to dry. This is the scale pan. When this is played out, make another. I used one made of letter paper for five years, then threw it away for the fun of making a new one.

Now put the "pan" in the circle, hang all on the end of the piano wire and adjust so that the pan hangs horizontally. Now for the weights. You can buy yours, but as you are making things, I suggest that you make them. I made mine. You will have to go to the apothecary shop, where any gentleman will accommodate you.

j. Foil, such as the film is wrapped in, some gummed paper, Passe partout or a druggists label, or the pasted flap of an envelope, and some inches of broom wire. Cut a five grain length of wire, you will have to weigh it out, that is why you went to the drug store. Bend this into a pentagon. Cut three grain length, bend into a triangle, make a two grain length and bend into an open angle. Make several one grain lengths, they get lost easily.

As for the heavier ones, cut a piece of gummed paper drop it in the druggist's scale pan, put in a sheet of foil, tear away or add more to make the desired weight, fold all together, press flat under your heel on the floor, paste on the gummed paper, and write the number of grains weight. Make other weights as you want. Keep them in a little tin box, e. g., shoeblacking box, as you will have one of them somewhere about.

For the lighter weights, hang the pan at the end of the piano wire, put in the required weight, and adjust by means of the slides so the wire balances against the stub of the pin. Take out the weight, and fill the pan with the chemical to be weighed till it balances again at the point of the pin. That is all there is to it. For the heavier weights hang the pan back towards the notch, the longer or the lighter the wire the more sensitive the scale. One grain deflects my wire an eighth of an inch which makes the weighing of one half a grain quite accurate, and a quarter of a grain a very dependable estimate.

I have used my scale for nearly ten years, and I assure you it fulfils every requirement of the photographer in the lighter weights. When you are through with it take it down, hang the whole thing on a nail. You will find it easily manipulated and a joy.

CAMERA DRESSING

Black straw hat dye of the collodion type applied with a camel hair brush, makes a fine dressing for black leather cameras. An old camera worn "brown" with use can be made to look like new with one or two applications. This dye dries quickly and is waterproof.—Contributed by R. L. McColm, Ashbury Park, N. J.

III. Finding Forgeries and Forgers by Fotografy*

How the Fotografic Film May Be Utilized to Record and Illustrate Clearly to the Layman's Eye the Covered-up Steps of the Perpetrator of Frauds in Documents of Every Kind and Description

By CHAUNCEY M'GOVERN

Hearst Building, San Francisco, California, Author of "Preparing for Trials Involving Forgery," Etc.

(Continued from the November Issue)

CHAUNCEY M'GOVERN

Making Permanent Records, by Fotografy, of Temporarily "Restored" Ink-Writing:

If writing on a check or other valuable paper has been done with ink, and some of that writing has been "eradicated" with certain chemicals, procurable at any small stationer's, some of the "removed" ink, or at least the outlines,—still remain "mordanted" in the fibers of the paper. The acid covers up the ink that has SUNK into the fibers of the paper—only a portion of the ink having been removed on the blotters that are used with these acids . . . A clear view of this eradicated ink can be secured by subjecting the paper to the "fumes" of a certain other chemical, if the chemical and the paper are enclosed for some ten minutes in a small air-tight box. But this "restored" ink writing is visible to the human eye for only half an hour (or less) after taking the paper from the air-tight box. After that the restored writing gradually fades from visibility by the human eye direct or through a microscope.

Here is where the photographer can step in and make a PERMANENT record of what the fumes brought out. For not only will the ordinary Foto-GRAFIC film (or plate) show up the restored writing plainly, but, by reason of the peculiar chemicals in the emulsion of the fotografic film or plate, the "restored" writing—quite **yellow** instead of **black** in the original paper, will appear in the Foto-GRAF to be much BLACKER and CLEARER than it was to the human eye direct.

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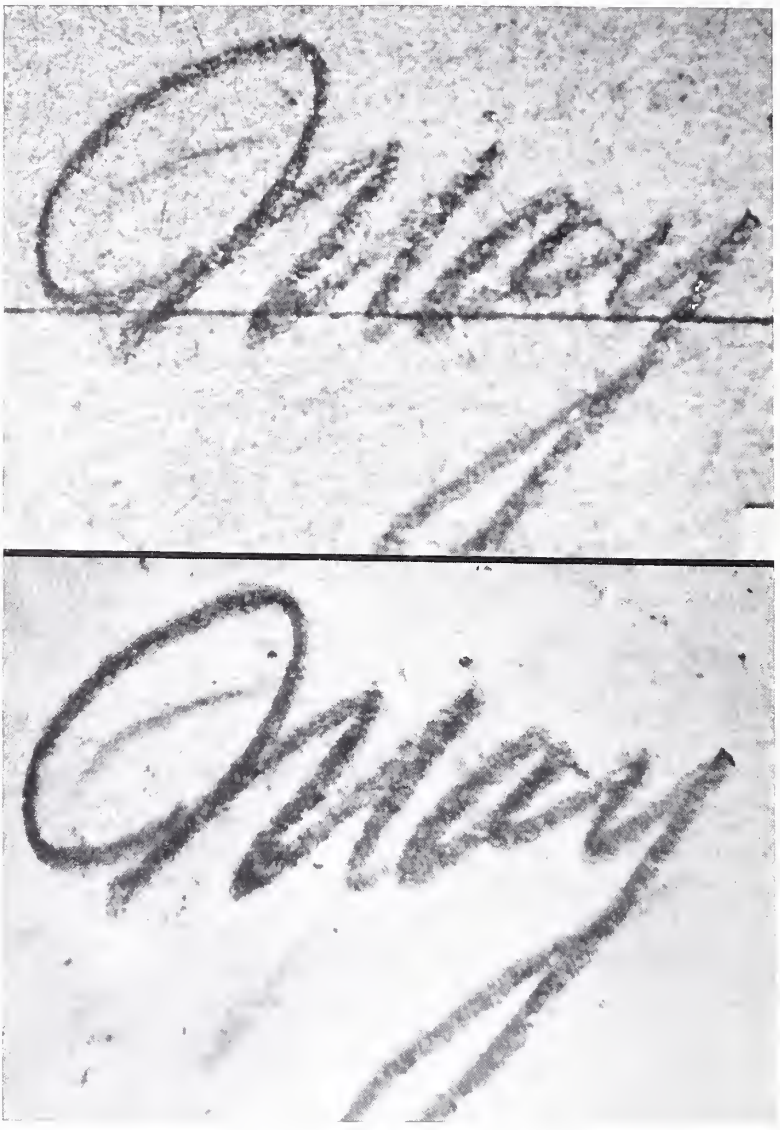

No. 8—TO PROVE that the word "June" had NOT been written on paper where word "May" now appears,—and that word "Apr" had first been written there, with pencil, and then erased with a "rubber" . . . . Top part from Process film; oblique lighting from two arc lights; lower part from Panchromatic film; oblique lighting from only one arc lamp . . . Young widow kept her $10,000 farm as a result of these two pictures.

Closer Comparison Made Possible by Fotografy:

The use of Foto-GRAFIC copies of questioned and admitted writings in court trials has still another distinctive advantage over the old-fashioned method of using the original papers themselves when comparing the respective writings.

In the old way, each juror handled the cumbersome and fragile papers severally and individually, thus probably injuring the papers to some

extent each time they were handled. Valuable time of the court and other jurors was lost; carefulness of examination and comparison on the part of each juror was obviously sacrificed through their consciousness that others were waiting for the papers; and each juror had to handle the microscope individually.

By use of Foto-MICROGRAFIC illustrations, however, each juror sees simultaneously—without bother or work of handling the whole of each original paper—only that portion of each document which affects the particular question before the court. And the Foto-MICROGRAFIC illustrations are so made that all the writings concerned are placed side by side, or above and below, the questioned writing—placed ideally for a juxtaposition comparison—by single glances—without moving the eye.

By using Foto-MICROGRAFIC illustrations, for example, each signature concerned—disputed and admitted—can be fotografed on the **same** plate (or film) by simply so FOLDING each document,—and then overlapping them,—that only the respective signatures show on the ground glass of the camera (and thus in the finished picture). Then we have resulting contact prints which clearly show, enlarged, the true and questioned writings side by side.

Another decided advantage of using the Foto-MICROGRAFIC illustrations is that PARTS of words and letters can be **clipped** by scissors from their respective whole prints—to be placed side by side and pasted on thin sheets of cardboard or cloth for quicker, easier and more truth-telling ocular display. In this way the likeness of any disputed letter or letters known to have been written by a certain writer are seen by the jurors much more clearly—or else the **un**likeness of the respective letters is all the more sharply emphasized to the eyes (and minds) of the jurors.

All laymen are aware that if two people said to be "alike" are viewed simultaneously, side by side, cheek to cheek, their real resemblance is rendered all the more clear—or else their **dis**similarity is brot out more forcibly to the spectator's eye. The same is true of writings, or of finger prints, or of anything else of the kind. And while the human brain is liable to err considerably on "remembering" how one writing really appeared when one's eye has passed to, and is examining, a second writing, there is little chance of the same man's memory failing him in the comparison of two writings if he has enlarged fotos of each placed side by side.

It will be obvious to anyone that if each juror has right in his own hands a Foto-MICROGRAFIC print, enlarged, of each of the writings to which a witness is referring, the juror more clearly follows him and learns the truth more surely.

(Continued Next Month)

This photograph won the California Cup presented by
the Photographers' Association of California
to the Commercial Section of the P. A. of A.
(National Convention, 1923)
By KAUFMANN & FABRY COMPANY
Chicago. Illinois

The California Cup presented by the
Photographers' Association of California
TO THE COMMERCIAL SECTION
Photographs' Association of America
Won by KAUFMANN & FABRY COMPANY
Chicago, Illinois
(National Convention, 1923)

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXX San Francisco, California, December, 1923 No. 12

A Merry Christmas and a Happy New Year!

GREETINGS to All Our Readers and Friends!

Christmas is associated with many things. With some it is the time of taking stock of what has happened during the past year and making their plans for the new year. To many others it is a time of giving and receiving.

Photographers, whether they are amateurs or professionals, should be very happy that they are able to use their craft to make distinctive presents that are representative of themselves.

The arrival of the fall and winter seasons seems to be the signal to many among the amateur ranks to lay their cameras away until next spring. They imagine making pictures is only a summer pastime, yet photography is a hobby that can be practised twelve months every year.

Here in California where the weather conditions are exceptional, our best outdoor studies are usually made during the so-called winter months owing to the atmospheric effects being more ideal. In other parts where the winter is so severe that it practically stops all outdoor work enlarging, printing and process work in all their branches can be enjoyed.

One can spend a great deal of time with profit to themselves making studies by artificial light. The light source may be electric, flashlight or magnesium ribbon.

The lists of subjects are varied. It may be portraits, table top and genre subjects or some thing else along these lines.

Every time I trip the shutter of the camera, I feel like shouting "Hurrah for photography and the men who made it possible." It is a hobby to love and one that will repay in unlimited pleasure any effort we put into it, once a photographer always one.—P.D.A.

An Omission and an Error

On page 551 of our November issue we omitted the name of Mrs. Gertrude T. Arnold of Oxnard, California as one of the exhibitors to the London Salon. This we regret as we are very proud of all of our pictorialists.

An error was made on the same page in mentioning F. Y. Ogasawara as being from Portland, Maine. He is a member of the Oregon Camera Club of Portland, Oregon.—I.M.R.

THE LEOPARD LILY, By Albert M. Shaw

A California Wild Flower

The Leopard Lily—Lilium Pardalium

By Albert M. Shaw

With Illustrations by the Author

One of the most modest yet attractive of our California wild flowers is the spotted or leopard lily of our Coast Range canyons. It is not so particular as to soil or location as some other fine specimens of the lily family, and so takes quite kindly to domestication and transplanting in our home gardens.

It is usually found in cool, moist mountain canyons, often by living streams, yet it seems to thrive almost equally well on high well drained slopes. Carl Purdy, the well-known California flower and bulb specialist, says of it, "It is the strongest growing and most easily cultivated of the Western lillies and one of the best in the world. On the Pacific Coast it can be grown in any garden where moderate watering can be done and the soil is of decent quality. The stout, leafy stems are three to seven

feet high, bear a number of recurved flowers with red tips and orange centers spotted with maroon."

In Southern California the stems begin to show late in March and the flowers appear about the first of July. Well matured bulbs in favored locations sometimes grow to a height of ten feet. Eight to thirteen flowers on a stem is the usual number.

Butterflies are greatly attracted by the color and fragrance of the flowers and many may be seen going from flower to flower during sunny summer days of the blooming season. One such visitor very accommodatingly posed for one of these photographs while the view camera was set up and focused, and he seemed quite oblivious of disturbing surroundings while enjoying the hospitality of the flower.

These photographs were made in a sheltered, well-wooded canyon with living water less than twenty miles from Los Angeles.

This beautiful flower will appeal especially to those of us who remember the tiger lillies of the old fashioned New England "front yards." The two lillies resemble each other very much but are of different species.

California Association News

Organized for the purpose of co-operation toward the betterment of our profession.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

The Flying Squadron of the Photographers' Association of California, from San Francisco and vicinity, left on the morning of the sixth for Los Angeles by auto, arriving there on the seventh.

The party consisted of Laurence B. Morton, President; H. Lancaster, First Vice-President; Ida M. Reed, Secretary; Olga Dahl, Treasurer and Chairman of the Convention Committee; L. A. Ireland, Secretary of the Commercial Photographers' Association of San Francisco; Lee L. Stopple of the Standard Photoprint Company, and P. Douglas Anderson of Camera Craft. Sigismund Blumann, Efficiency Engineer and Honorary Member of the Photographers' Association of California, joined the party at Los Angeles.

On the evening of the seventh a meeting was held with the Commercial Photographers of Los Angeles and many helpful conclusions were made.

The next morning Mr. Shipman of the Shipman Process, Inc., gave a demonstration in his studio of his new automatic printer. This was enjoyable and instructive as showing how a busy photographer can save time and increase his income.

The big event of that day was a visit to the Mary Pickford-Douglas Fairbanks Studio. Here the party was given an especially cordial welcome because of the common interest in photography. Miss Dahl asked Douglas Fairbanks what he thought of associations and if he would become a member of the Photographers' Association of America. His answer was: "Sure, I'll sign. I believe in associations and that everybody should join. Thank you for giving me this opportunity," and he signed forthwith. The picture is shown just to convince you that this really happened. Miss Dahl also talked with the head cameraman of Douglas Fairbanks—Mr. Arthur Edeson, and he also expressed himself as favoring associations and readily agreed to become a member, which he did.

DOUGLAS FAIRBANKS JOINS THE P. A. OF A.

Miss Olga Dahl, treasurer of the Photographers Association of California, is here shown getting the signature of America's screen idol on the dotted line of a P. A. of A. application blank.

Mr. Fairbanks himself employs a number of still photographers as well as a staff of movie cameramen, and is an enthusiastic believer in better photography. He spoke with hearty approval of the work the National is doing to raise the standard of the profession and it is his hope that the next convention will be held in the West, as he would like to attend providing his work at the studio will permit.

The trip through the studios was such an interesting one and Mr. Frank Iaaotson was so entertaining that the party disliked to leave.

However, many pleasant things were ahead as the Commercial Photographers' Association of Los Angeles had invited us to the Biltmore Hotel for dinner. Here Mr. Eugene Swarzwald of the Keystone Photo Service, Inc., Los Angeles, acted as host to the entire satisfaction of everybody.

At 8 o'clock the photographers of that section gathered in the Chamber of Commerce and a most enthusiastic meeting was held, again under the able direction of Mr. Swarzwald. After a few talks explaining the object of the meeting seventy-seven members were signed for the P. A. of A.

Los Angeles and vicinity displayed as much, if not more enthusiasm than we did who have been in the midst of the fight to bring the Convention west, so that we now go forward with a feeling of comradeship for our southern members that will spur us on to equal them in both enthusiasm and work.

Mr. E. S. Curtis, the world-wide known photographer, gave a very interesting talk on the pictures of the National Exhibit from Washington, D. C.

On the evening of the ninth a meeting was held in Bakersfield under the leadership of Henry M. Seron and Mrs. Ednah Morrison of the Central California Photographers' Club. Again enthusiasm ran high and before the evening was over practically every member at the dinner-meeting had signed for a membership in the P. A. of A.

It was a trip that will be long remembered by those privileged to participate in it because of the delightful friendships and support given us everywhere we went. Now we know more than ever that the 1924 Convention will be held in San Francisco. No one can resist the enthusiastic solidarity and team work of an entire coast such as the Pacific Coast is displaying.

Monthly Meeting of the Photographers' Association of California,

Held in the rooms of the Business and Professional Women's Club, at 575 Market Street, San Francisco, California, on Monday, November 5th, 1923.

After a well cooked and very nicely served dinner, presided over by the new President, Laurence B. Morton, the Chairman asked for the roll-call in the usual form, and said:

Ladies and gentlemen, it gives me a great deal of pleasure to meet you here tonight, my first time here as President. The Board of Directors have had a comparatively easy task, and the preliminary work is all done. Tonight it is going to be our privilege to listen to one of our own members. Not feeling qualified to introduce him myself, I will ask Mr. Ralph Young to introduce Mr. De Gaston.

Mr. Young: Before I introduce Mr. De Gaston, I have a few words I should like to say as spokesman for the membership who are so highly appreciative of what Mr. Morton has done. We present you, Mr. Morton, with this gavel as a small token of our appreciation of your services.

Chairman: I asked Mr. Young to introduce Mr. De Gaston, not myself. But I thank you heartily for this token and will wield it to the best of my ability during the coming year, and hope that, at the end of that time, I may be worthy of it.

Mr. Young: About a year ago our studios were located at 251 Post Street, and, as the portrait photographer who occupied a studio a few stories above us had sold out, we were very curious to meet the new man who was coming in. I have since had the privilege of knowing him a little better, and one of the big things I have found in his makeup is his wonderful sincerity,—he loves his work. Naturally that is one of the reasons why he is producing such beautiful things; and so I feel it is quite an honor to be asked to introduce tonight this man who is struggling for a higher ideal in photography; and I understand he is going to talk to us about these ideals. I introduce with pleasure Paul De Gaston. (applause)

Mr. De Gaston: Mr. President and fellow photographers: When I was asked several days ago to make this talk, I was really glad for the opportunity to speak to you on this subject of pictures. I was pleased for two big reasons. First, it gives me an opportunity to do my bit for the Association in which I am deeply interested and then I have an unselfish desire to help my fellow photographers in any way I can, especially along the line of getting better prices—that is, making better pictures. It is my opinion that good photographs should bring more money and that the public should be educated to give better prices for better pictures. I have felt for years that the photographs for which the photographer got from three to five dollars a dozen some fifteen or eighteen years ago were not worth much, and it is taking time to educate the public to pay for what is better. When you compare the prices people pay for the

things they really want, the pretty things, such as hats and shoes, with the prices they would like to pay for photographs, which they have taken perhaps only once a year, you will agree with me that photographers are very much under-paid for the work that they do. But better photographs mean better prices; and then there should be that something in pictures that commands better prices, and that is what I wish to speak to you about tonight. We do not need any greater variety of papers to produce our pictures, nor plates nor folders about which so many photographers are concerned. But there is an illusive something needed to make pictures real and make them precious, make them worth the money—and it is a mental quality. In nine cases out of ten when a person desires the picture of a friend, a sweetheart, a mother, they do not think of the face. They are just thinking of the person they love, of the personality of the person, the something that makes the person. The kind of pictures that are just pictures of the face are what they make for the "Rogues' Gallery" for identification purposes. That is just a regular, ordinary picture, a record—but YOU are out of it. What you want is that something that shines through the face, the soul, the real and better self—that is what people love and that is what they want when they ask you for your picture.

Did you ever stop to think what a lovely business the photographer's is? The doctor and the lawyer, when people come to them, have to listen to their troubles, all kinds of troubles and sickness. When they come to us, it is with their best expression, their best frame of mind, their best thoughts, their best clothes and their best condition in every way. Back of every photographic order that comes to us is a thought of love. So you see we are in a lovely business. And, to be successful, we must love our business.

I have made a particular study of what it was that made a photograph precious, so precious that you could not place a money value on it. Incidents have taken place that have revealed to me it is "expression" that is the something that makes a picture valuable, precious and worth this something that is beyond money. Without expression a picture is just like sounding brass—valueless. It may have wonderful quality, it may be a wonderful print, but without the spirit of the person in it, without that real something, it is not a picture of any value. It is the story that the picture tells that gives it value. How many times have you portrait photographers had this experience? You have made a set of negatives, one is under-timed or over-timed, something is wrong with one negative, the quality is not there, you have hesitated about sending in a proof of it, and when you did you have hoped they would not order from that one —and then, to your dismay, that was the only one that they liked. And why? Just because it had more real expression in it. It comes down to this, that, while we want negative quality, that quality is not nearly so important as to have expression. I can illustrate it better with child pictures that have pleased the mothers with their real expression upon which you cannot place a money value. I had once an opportunity to try this out. I made some photographs of a little baby three months old and charged a hundred dollars for them. The parents thought this rather high, but consented to have the pictures taken, somewhat reluctantly because of the price. It was my privilege to see them two or three months later, and I asked the mother then how she liked the pictures. "Oh, Mr. De Gaston, they are the finest and cheapest pictures I have ever bought, because there is such a lasting joy to the possession of them!" So, right there, came the thought to really see how much the pictures were worth. "Mrs. Blank," I said, "you paid a hundred dollars for those pictures; have you got them all handy except the one on the wall? Now, you look like a pretty good business woman, Mrs. Blank, who would be willing to make four hundred dollars. I want to take those pictures and give you five hundred dollars in cash right now. I am going to take the pictures from you and tear them up, and, if you consent, pay you the five hundred dollars; I shall also destroy the negatives; you will never see these pictures again, but you will be four hundred dollars to the good."

"No," she said, "I won't do it; I can get hundred dollar bills, lots of them, and they mean nothing to me more than any other, but I can never get pictures like these of my baby again." In this instance these pictures were worth five hundred dollars.

Too often the value that photographers place on their pictures is regulated by the papers used, and they struggle to make different kinds of prints on beautiful mounts, all sorts of things except the real way to make pictures valuable. The real value is in the expression; that is the Thing we want to develop more than anything else—that mental something that makes a picture real. I have heard it said of a picture—"This picture fairly speaks and sings to me all the time." It is the expression, that mysterious something, that makes it sing; that is a mental quality.

But expression is not limited to facial expression! it may be in attitude, in position, in physical charm—in effect it is all expression. Then the eyes are the windows of the soul, the something out of which you look at people, the something that is you. That is the something that must be in every picture to be a good photograph.

Now, I think we should try to develop the creative thought. Refrain from copying. Never make a picture different unless you see something different that somebody else has not done. Whenever you have a new idea, develop the new idea, and in that way you will develop the creative thought, and when your work expresses more of the mental and you get that real expression in a picture so that it looks real, you will have the courage to ask better prices; it will come natural and you will feel that you have something valuable, and therefore will have the courage to ask the price. I thank you. (applause)

Chairman: In the absence of other reports I will report on behalf of the Board of Directors, who have met once since their election, and outline in a general way what we are going to do for the coming year to build up our membership, particularly with out-of-town photographers, giving them something more than a meeting for which some come from one to two hundred miles. For that purpose we have outlined a few plans that we are going to try to put into effect. The first is a central Advertising Bureau, which would furnish advertising copy for any locality or any member of the Association who would desire direct mail letters, or anything that a photographer felt in need of in the way of newspaper advertising. The member will only have to call on this Central Bureau to write his copy for him—which would cost money if done by a professional advertising man. We have also arranged with some of our clever photographers who are willing to answer questions. I believe that will be a very good thing, because in two or three different studios I have been asked technical questions; those along my own line I answered, but those along portrait lines I could not answer so well. There will also be a Business Advice Committee that will function in the matter of commercial problems, as well as a Committee on Photographic Help, to whom you can turn in the name of an applicant, and he will be investigated at once. This is a skeleton of the plans which will be submitted for your approval. Then we propose to have a Law Committee to introduce and watch new laws affecting photographers. An organized body, such as this, would have a great deal of influence in Sacramento. We propose to print a certificate of membership, which we can all display in our respective places of business. Last, but not least, is the fact that the membership dues will include a subscription to "Camera Craft" with the dues to all members. I will submit this as the first report of the in-coming Board. If there is no objection we will postpone the appointment of new committees until the January meeting. We will omit the December meeting.

Mr. Lancaster: Mr. Chairman, under new business at the meeting of the Board of Directors it was decided that it would be necessary to raise more money to carry on the projects we had laid out, and the Board passed a resolution that the fees for the coming year would be Ten Dollars, which was passed unanimously. It will be necessary now for you to endorse that action before further operation, and if I

have the right as a member I move, Mr. Chairman, that the action of the Board be approved and the fees fixed for active membership at Ten Dollars for the coming year, which includes "Camera Craft."

It was therefore moved, seconded and resolved: "That the action of the Board in placing the dues at Ten Dollars be ratified."

The Chairman: The discussion on Associate Membership will be held over to the first of the year.

It was then moved, seconded and resolved: "That the retiring President become a member of the Board of Directors ex-officio for the year."

The Chairman: I shall be very glad to have Mr. Webster sit on this Board and have the benefit of his experience. Along the lines of the advertising campaign I want to say that we are very much indebted to Mr. McKie Donnan for the notice sent out calling this meeting. I would like to hear what he thinks about the possibilities of this Centralized Advertising Bureau for the next year.

Mr. McKie Donnan made a very interesting and entertaining talk, illustrating in his own quaint way many of the points that had been brought out by Mr. De Gaston.

Mr. Lothers, referring to the great interest that Mr. Blumann has taken in the Association, and also to the fact that he would probably join the Flying Squadron on its visit to Los Angeles, proposed that the Association show its appreciation of his interest in its work by making him an honorary member.

The motion was duly seconded and carried unanimously.

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

Another Star in the P. A. of A. Flag

The Photographers' Association of California having made formal application to the P. A. of A. for a charter and same having been approved by the Board of Officers, we are pleased to publish the following announcement:—

"Photographers' Association of California,
I. M. Reed, Acting Secretary,
Claus Spreckels Building,
San Francisco, Cal.

"Dear Miss Reed,

"Your letter with the application of your Association for a Charter from the Photographers' Association of America was duly received.

"I have submitted this to our Executive Board and am pleased to inform you that they have granted your request.

"While it may be well to wait until some convenient date for the formal presentation of this charter, it will be delivered to you in due time and in the meantime, please consider that you are working under charter and that we wish to assist and co-operate with you in every possible way.

"We hope to be of a great deal of service this coming year both to our individual members and to the associations that are working with us in a common cause. Photographers are awakening to the value of organized effort and there is a big field of usefulness for associations such as yours and ours.

"With very best wishes, I am,

Sincerely yours,

(Sig.) "Clarence Stearns, Pres.,

"P. A. of A."

To the P. A. of California

A word of welcome and greeting from the Headquarters, P. A. of A.

It is with pleasure that the above copy was received at this office and duly entered to record. The step just taken is but one more bond between the East and the West, such as has been taken by many other associations with beneficial results and it is hoped, will materially aid the P. A. of California to build up a stronger organization, thereby adding strength to the National.

You have a wonderful State, brim full of natural resources, both material and scenic and an exceedingly loyal and energetic population of which the Photographers are an important part (judging by the Delegation sent to the National Convention). May we tender you our heartiest support and co-operation in promoting the ideals of the Profession?

December,—and another year is fast slipping by. One that for some, has been filled with trials and tribulations, while for others, is memorable as a year full of happy recollections, of the realization of plans well laid, the harvest of earnest effort.

But why spend time on retrospection except as a basis for improving the future. The Past is history and cannot be changed; the Future is open to all, to make it what we will, to continue in the same old rut or have a thorough rejuvination of Shop and principles with which to face the world on January first and perpetuate through the following three hundred and sixty-five days of 1924. We are all more or less prone to making New Years Resolutions—which is a commendable attribute—but goes for naught unless carried out day by day and month by month. Probably the hardest resolution to maintain is that of a cheerful disposition as expressed by the familiar rhyme—

"It's easy enough to be pleasant,
When life goes along like a song—
But the man worth while
Is the man with a smile
When everything goes dead wrong."

How many of us will be able to live this sentiment in 1924?

The P. A. of A. prospects for 1924 cannot help but look bright. Quite a number of membership applications have been received and our annual drive not yet launched. In some ways, December is a logical time of the year for members, new or old, to pay their dues and thereby derive twelve months service from their credentials. The brass plate informs the Public of another year's resolve to conform to Sound business principles,—The Code of Ethics. The cut of the Association Emblem is available for the new stationery, cards, calendars, etc. The window transparency may be revived by a fresh one and the whole atmosphere of the Studio enthused with a new view of Life.

Winona School, the greatest achievement that the P. A. of A. has ever given the Profession, is showing signs of eclipsing its former enviable record. Numerous inquiries and a number of registrations at this early date can be attributed to the world wide reputation established. Our record traveler from Seattle, Washington, in 1923, bids fair to lose her laurels in 1924 should the plans of Mr. Rustom of Bombay, India, materialize. He is contemplating a visit to America and having read of Winona School in Camera Craft, thinks this is a good opportunity to pursue his special study of the Art.

TO ALL—A MERRY CHRISTMAS AND A HAPPY NEW YEAR.

From "Service"

The best efforts given to an employer are those for which the employee is not paid, those which arise from enthusiasm in the job.—Service.

The Amateur and His Troubles

Conducted by P. Douglas Anderson

Artificial Light

In our editorial, reference is made to making pictures by artificial light and it is my purpose to try and suggest to my readers a few of the different methods that might be used when making pictures at night.

Subjects and Exposure

When making studies of inanimate subjects a long exposure is not a drawback, as there is no danger of the subject moving, therefore, any type of artificial light can be used. If the subject should happen to be a child with lots of life the light source will have to be strong enough to allow a short exposure, or else there will be danger of the child moving. Should the subject be an adult, a light strong enough to give a fully exposed negative with a short time exposure will be found satisfactory.

Lighting Apparatus

There are various types of lighting apparatus that can be used. The flash-light method is the most commonly used of all. Although many amateurs measure out the powder necessary and use a flash-light gun to ignite it, to the beginner at least the flash-light cartridges will be the simpliest and easiest to use. There are two types of cartridges, the regular and the spreader flash cartridge.

For the ordinary subject the regular will be found satisfactory and for other subjects where a broad lighting effect is necessary the spreader will be the best.

Magnesium ribbon at one time was used a great deal for lighting effects and some very beautiful results were obtained by this method. However, the Eastman Flash Sheet will probably be found much simpler to use. The flash sheet can be attached to a stick and ignited that way, but undoubtedly the flash sheet holder made for the purpose will be found more satisfactory.

Electric light is now installed in nearly all the modern homes and it is a very satisfactory system of lighting. There are different ways the amateur can use it. The electric bulb can be used in a reflector, with a piece of blue tracing cloth hung in front of the light to form a diffuser. Another method is to use a battery of lamps. If this is done, care will have to be exercised that the circuit will carry the load, here the aid of an electrician will be necessary. There are also several very satisfactory makes of portable electric lighting apparatus manufactured.

Flashlight Portraiture

When making portraits with the aid of flashlight we are not restricted to location as we would be if daylight were used. The subject can be posed just where we want and the lighting arrangements made accordingly. A mistake many amateurs make when using flashlight is to turn low or extinguish all the lights in the room. This is bad, as the portrait will show a staring, unnatural effect in the eyes. It is best to leave all the lights burning. If this is done, the subject will feel natural and the defects will be eliminated. There is no danger of the lights effecting the sensitive plate or film as they are usually too weak to register during the short time the shutter is open. The flashlight can be placed at the angle necessary to give the lighting effect wanted. This can be determined by using a portable lamp to get just the effect wanted and then placing the flash at the point selected.

Natural Posing

A natural pose should always be aimed at. Give some children their toys to play with and that is all that is necessary. With other children various plans will

"OH, SEE WHAT SANTA BROUGHT ME!"

By O. C. HANSON

have to be resorted to. Our illustration by O. C. Hanson, San Francisco, demonstrates one method that proved very satisfactory. While the little girl was asleep in bed, the tree was decorated and the toys arranged. The 5 x 7 Eastman View Camera No. 2 was set up in the corner of the room and focused on the tree. The Goerz Dagor Lens 8¼-inch was stopped down to F:16. One half teaspoonful of Victor Flash powder extra fast was measured out and placed in the flash gun and everything was ready for the little subject. The little girl was wakened up, she got out of bed and walked through the open door to where the tree was. The tea set attracted her attention; as she reached for the tea pot she exclaimed: "Oh, see what Santa brought me!" The exposure was made right then. The Seed plate, number thirty, was developed in pyro soda. The reproduction was made from a print on Azo F.

Other Subjects

Portraits and genre pictures are only two of many subjects that can be made by artificial light. Flower studies lend themselves very nicely to this way of working. Still life studies can be satisfactorily made this way. Many other subjects will suggest themselves. Just get started and everything will take care of itself.—P.D.A.

International Photographic Association

Officers of the I. P. A.

F. B. Hinman, President, Evergreen, Jefferson County, Colo.

Louis R. Murray, Chief Album Director, 927 Ford St., Ogdensburg, N. Y.

A. E. Davies, General Secretary, 1327 Grove St. Berkeley, Calif.

John Bieseman, Director Post Card Albums, Hemlock, Ohio.

Lovic Meredith, Director Stereoscopic Division, Rupperttown, Tenn.

A. E. Davies, Director Lantern Slide Division, 1327 Grove St., Berkeley, Calif.

NEW MEMBERS

5292—Lew J. Tyrrell, Eugene, Oregon.
5x7, 3¼x4 and any size enlargement, of landscape, marine, travel, art objects, soft focus studies; for travel and historical especially, anything interesting; Lantern slides. Class 1.

5293—Pedro Mario Leguizamo, Cacuba No. 40, Mexico City, Mexico.
Class 3

5294—M. W. Sneed, U. S. S. Antares, care of Postmaster, New York, N. Y.
4x5 to 8x10 (principally 4x5 and postals) of mainly marines; for anything of general interest. Class 1.

5295—C. W. Baker, Box 12, Waynesburg, Ohio.
Class 2.

5296—Fred M. Vigles, 563 4th St., Portland, Ore.
3¼x5½ of mountain scenery, beach scenes, buildings, marine; for the same and anything of general interest. Class 1.

5297—J. F. Carter, Elizabeth, La.
5x7 of Photomicrographic of many subjects, clouds, landscapes, flowers, machinery, insects; prefer nudes and draped female figure. Class 1.

RENEWALS

4413—Wilfred Hickman, Fairmount, Ill.
4x5 and smaller of snow scenes, landscapes, wild and cultivated flowers; for similar subjects on anything of interest. Class 1.

4618—J. E. Dow, Big Sandy, Texas.
Post cards of odds and unusual subjects; for the same and nudes. Class 1.

4891—Hugo Koehn, P. O. Box 609, Houston, Texas.
3¼x5½ of scenic and nudes; for the same. Class 1.

5029—W. L. Haemer, 349 St. Johns Place, Brooklyn, N. Y.
9x12 cm. to 6½x8½ of figure studies, still life, landscapes and marines; for the same. Class 1.

5040—William H. Walton, 139 E 9th Ave., Homestead, Pa.
2⅞x4⅞ glossy, views from coast to coast; for anything of general interest. Class 1.

5119—Edward McKenzie, 159 E 34th St., New York, N. Y.
3x4 landscapes and New York City views made with Little Ars soft focus lens; for other soft focus work. Also 4x6 Verito portraits. I am especially interested in soft focus portraits at present. Class 1.

5214—John R. Lindmark, P. O. Box 494, Poughkeepsie, N. Y.
Will exchange stereo views 4.5 x 10.7 cm. size only. Class 1.

CHANGE OF ADDRESS

2739—A. Ray Welker, 406 No. Harvey Ave., Oak Park Ill. (Was Chicago, Ill.)

3676—C. R. Lowe, 214 W. 9th St., Beatrice, Neb. (Was Hebron, Nebraska.)

4314—Watson E. Bowman, Box 70, Sheridan, Wyo. (Was Dayton, Wyo.)

4712—John W. G. Winkler, care of 90th Hdg. Airo Att. Squadron, Kelly Field, Texas. (Was Fort Logan, Colo.)

5199—E. E. Sheppard, Box 2010, Miami, Fla. (Was 33 Real Estate Bldg., Miami, Fla.)

5256—C. L. Chafee, 2059 Floral Ave., Columbus, Ohio. (Was 114 Wilson Ave., Columbus, Ohio.)

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

Positives by Reversal

There are subjects that never die out of the photographic press for the simple reason that their ends are desirable, however long their attainment may be postponed. Such is the elimination of the negative in the making of a picture. I had my own go at it in my paper on making "Lantern slides direct" C. C., February, 1911, with very great success as far as quality was concerned, but seemingly too much trouble to obtain popularity. The success of the autochrome plate shows that it can be done both successfully and simply. And why? Because the sensitive film is both fine grained and very thin, and even. If the Lumiere Company were to put a simple lantern plate, with such an emulsion film, on the market they would confer a boon on many workers, and end with satisfactory sales. A new element in the problem seems to have been discovered by Mr. J. G. Capstaff of the Kodak Company, who finds success dependent on the recognition of the exact density of the silver deposit and a technique adapted thereto. As his method (see patent 1678357, page 419 Brit. Journ. Phot. July 6, 1923.) has been put to commercial use in the making of motion picture films we may rest assured that it has more than theoretical interest.

The Gold Toning of Sepia Prints

When a sulphuretted silver image is placed in a sulphocyanide gold bath, it passes thru a series of color changes to pure red chalk, producing the most indestructible photographic image that I know of. Other gold baths do not give this result. Why? A. and L. Lumiere and A. Seyewitz communicated to the Faraday society a paper on this problem showing that the image consists of a double sulphide of silver and gold, plus a certain amount of uncombined sulphur. And to obtain this the bath must contain a soluble sulphur compound such as the ammonium sulphocyanide or thisourea. In the final image the gold stands as 133 to 100 of silver, hence the permanency of these prints. H. D'A. P.

The Distance Difference—A Curious Focal Rule

The total distance between negative and bromide paper, or original and copy, when enlarging or reducing, is often referred to as the image-object distance, or D. The difference between two such total distances, obtained with two different ratios of enlargement or reduction, using the same lens, may, therefore, conveniently be called the distance difference, or D2—D1.

Now, there is a curious rule, beautiful in its symmetry and exactness, respecting the relation between focal length and the distance difference, which, as far as the writer is aware, has not previously been stated in so simple a form.

It is best explained by a few examples. Suppose one is enlarging to a ratio of 2 diameters with a lens of 6 ins. focus, the total distance from the negative to bromide paper will be 27 ins. If the enlargement is of 3 diameters the total distance will be 32 ins. It will be observed that the distance difference is 5 ins. The nodal space, if any, need not be considered, because it is equally present in both distances, and, therefore, cancels out. Now, the interesting fact to be noted is that this distance difference, 5 ins., is 5/6 of the focal length used, and it will be found that the same fraction holds good, whatever the focus, provided the two enlargements are respectively in the ratios of 2 and 3.

Since 5 ins. is the distance difference with a focal length of 6 ins., the difference for a focal length of 1 in. will be 5/6, or 10/12 in. If, therefore, we make a card-

board scale of 10/12 in. to the inch, with ten subdivisions in each space to represent tenths, it can be employed to ascertain the focal length of any lens, by simply using it to measure the distance difference for two enlargements or reductions in the ratios of 2 and 3. Thus, 10/12 in., marked 1 on the scale, will be the distance difference for a 1-in. focus lens; 20/12, marked 2 on the scale, will be the difference for one of 2-ins. focus; 30/12 for 3-ins. focus and so on.

To put this into formula, with ratios of 2 and 3, the distance difference will be equal to the focus minus one-sixth of the focus.

But the same principle is found to apply with all ratios, which only differ by one diameter. Therefore, the formula may be generalized thus: With two ratios differing by one diameter, the distance difference will equal the focus minus $\frac{I}{R1 \times R}$ of the focus.

To take an actual example, suppose with a ratio of 4 the image-object distance is 44, while with a ratio of 5 it is 50.65. Then, $4 \times 5 = 20$, therefore, the distance difference, 6.65, is 19/20 of the focus. Dividing 6.65 by 19, we obtain 0.35, and adding this to 6.65, the result is 7 ins., the exact focal length. On comparing these two image-object distances with those in a table for enlarging and reducing, it will be seen that they are each ¼-inch in excess of the theoretical distances, so that the lens must obviously have a nodal space of plus ¼-inch.

It may further be pointed out that when there is a difference of more than one diameter in the ratios, it will simply result in adding one focal length to the distance difference for each extra diameter, and increasing the numerator of the fraction subtracted in proportion. Suppose, with a ratio of 5, the image-object distance is found to be 57.6 inches, while with a ratio of 8 it is 81 inches, the distance difference being 23.4 inches. Then 23.4 inches will equal 3 times the focus minus 3/40 of the focus. Therefore, divide 23.4 by 39, obtaining 0.6 as the quotient; when $23.4 + 0.6 = 24$, and $24 \div 3 = 8$ inches, which is the focal length.

These relations are simple and easily memorized, and will often prove of service in facilitating the adjustment of enlarging and reducing apparatus to obtain an exact scale of image, or alternatively in ascertaining an unknown focal length, finding the best focus for work in a given space, or deducing measurements from photographs.

Let us take a typical instance. A copying camera having a stationary back and a 5-inch focus length is focussed for a one-third reduction. How much further away must the easel be moved for a one-fifth reduction? This is a 2-diameter difference of ratio, and $3 \times 5 = 15$. Therefore, the distance difference, or amount by which the easel should be moved, will be twice the focus minus 2/15 of the focus, $= 10 - \frac{2}{3} = 9\frac{1}{3}$ inches. Then, as the camera back is stationary, it is only necessary to focus the original with the full aperture of the lens to obtain a reduction to the exact scale required.—A. Lockett., B. J. of P.

Photoengraver

Applications will be rated as received until December 28th. The examination is to fill vacancies in the Government Printing Office, at an entrance salary of $1 an hour, plus the increase of $20 a month granted by Congress, and vacancies in positions requiring similar qualifications.

A separate register will be maintained for each of the following: Half-tone and line photographer, stripper and printer, copper etcher, zinc etcher, finisher, router and blocker, and prover.

Competitors will not be required to report for examination at any place, but will be rated on their education, training, and experience on a scale of 100. Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil-service examiners at the post office or custom-house in any city.

Notes and Comment

Reported By Wm. Wolff

Like Carters, the Eastman Kodak Company have an early riser in Walter Myers, who travels the Northwest for them. He's up at 6 a. m. every morning and has at least two orders written up before 8 a. m. (Some left over from the day before.)

Lyle Brown and Walter Myers, both Eastman Kodak men, took on the writer for a pool match on his last trip to Portland. The writer showed them both up as poor players.

Mr. Collins, formerly of Hartsook Studio, is now with the Bushnell Studio, Portland, Ore.

Harry Lovick is now in the Northwest.

Mr. G. C. Turpin (no relations to the famous Ben) is head of the Kodak and Pen department of Bartell's in Seattle.

All you California photographers don't forget you must join the National Photographers' Association this month in order to get the Convention in San Francisco in 1924. Do it now.

H. Sackrider and wife were in San Francisco the first Monday in November and attended the Association Dinner.

De Gaston proved himself a speaker as well as photographer at the last Association Meeting.

George Barrows Here

One of the pleasures of being in CAMERA CRAFT'S office is to meet the visitors. The greatest pleasure we have had recently is a visit from the genial George L. Barrows of the Agfa Products, Inc., New York. He is a San Franciscan and everybody boosts him. When you say "Do you know Mr. Barrows?" The reply is "George Barrows? Why of course, he is a fine fellow." He is making a trip to establish wider distribution of the Agfa products and says business is coming along fine. He knows a lot more than Agfa but can't be induced to talking any thing else. But for his breeziness and the cheer he brings, long may George live and make visits!

The Passing of J. E. O'Neil

It is our sad duty to record the death of Mr. J. E. O'Neil on Friday, November 2nd, 1923, after a short illness of two weeks.

He was the representative of the Central Dry Plate Company here in San Francisco for the past twelve years.

Though of a quiet, unassuming nature he was always ready to do his part in helping others along in the photographic profession.

Mr. Griesedick, the president's son, will carry on Mr. O'Neil's work here.—P.D.A.

Spreading Out

The formal fall opening of the newly remodelled Morrison's Studio, Visalia, California, took place on Wednesday, November 7th, 1923. Congratulations!

Local Photographers to Boost City at Empire Exhibition

The Vancouver and New Westminster Photographers' Association held their final meeting of the year at the Wadds Studio, 736 Granville St., a record crowd being in attendance.

The Charter of Affiliation with the Pacific Northwest Association was formally presented by their Vice-President, Mr. Vanderpant.

Owing to the high rating many B. C. Photographers have received at recent conventions, it was decided to send an Association display of Professional work to the Empire Exhibition in London if space were available. The Secretary, Mr. Bullen, was asked to cable the Authorities for all particulars.

CAMERA CRAFT

A Photographic Monthly

Edited by
H. D'ARCY POWER, M, D.
EDGAR FELLOES
P. DOUGLAS ANDERSON

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These advertisements MUST BE PREPAID.

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California Kodak finishing plant, business nets $4500 per year—building and equipment. Have 12 drug store agencies. Address Velox, care Camera Craft, 703 Market St., San Francisco, Calif.

Studio and household inventory over $1800. All or part $1100 to $1300 cash. Keeps two busy. Ideal climate due to elevation. P. O. Box 2198, Bisbee, Arizona.

Full equipment for studio. All first class. Goods sold at half value if taken soon. Splendid opening for a photographer. Box 165, Aztec, New Mexico.

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Studio in central California—will pay for itself by Christmas. Price $2500.00 Cash $1500.00, balance on time. If you have cash write to S. H., care Camera Craft, 703 Market St., San Francisco, Cal.

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Bargain—complete Home Portrait outfit, camera, stand, Lee Photolite, enlarger, printer, tanks, scales, etc. Elite Photo Service, 2061 Mackinaw St., Saginaw, Mich.

Thornton-Pickard 4 x 5 Imperial View camera, triple extension, reversing and double swing back, swing front, great rise and fall independent panel rise and cross movement, real leather bellows, improved turntable fitted to Crown tripod, T & P 2-inch shutter, special back for Graflex holders. Compact case for camera, tripod, plate holders, lenses and shutters. A most compact, light and efficient outfit. Ideal for the pictorialist. All like new. Price $55. Address K. V., care Camera Craft, 703 Market St., San Francisco, Calif.

Goerz Dagor number four, in new Betax Shutter $60.00 Verito, 7-inch in barrel, $20.00. 6½-inch Graf F:6.3 in Ilex shutter, $22.00; 5 x 8 Bausch & Lomb Zeiss F 8 in Ilex shutter, $25.00; 6-inch F 4.5 Rudersdorf in barrel, $22.00. A. J. Frohock, Moorestown, N. J.

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6 x 13 cm. Gaumont Stereospido, metal model, stereoscopic and panoramic, Krauss Tessars 11b F 6.3 lenses, plate magazine, case, $135. Like new. J. K. Kallaus, 508 Jackson St., Milwaukee, Wis.

Ica Poloscope 45 x 107 mm. Carl Zeiss f 4.5 lenses. Magazine for 12 plates. Ducar filters and septums for Autochromes. Perfect condition. Chas. Green, 101 So. State St., Chicago, Ill.

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OUTFITS WANTED

3¼ x 4¼ Graflex color plate holders and Graflex double plate holders. H. J. Hite, 116 W. Genesee, Lansing, Mich.

2¼ x 3¼ Auto Graflex, Jr. with lens; condition must be perfect. Describe fully, your price will decide. (Also want slide stereopticon). J. W. E., 25 So. 8th St., San Jose, Calif.

One 8-inch Circuit camera complete. (Lens not necessary.) Must be in good condition, and a bargain. Write and state what you got to Peoples Art Studio, 44 East Park St., Butte, Mont.

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Trade 3A Graflex, Voightlander 5.4 lens for high grade folding camera. Box 1176, Yale Station, New Haven, Conn.

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LENSES FOR SALE

3-D Dallmeyer 12½-inch focus, F 6 in Wollensak Studio shutter, cost $110 sell for $60. Perfect condition; fine for Home Portraits. Midzuho Co., 1639 Post St., San Francisco, Calif.

One 12-inch Series 2 Velostigmat in Wollensak Shutter. Hirsch & Kaye, 239 Grant Ave., San Francisco, Calif.

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A 6½ x 8½ Anastigmat lens F 6.3 or F 6.8. Convertible. Must be priced reasonably and mechanically perfect. Address E. J. Hammersmith, Lamona, Wash.

We will pay you the highest price for your camera or lens. Furnish us with the best description you possibly can and you will receive our trade or cash offer. If you prefer, you can send in your goods subject to our inspection, and then, if our offer is unsatisfactory, we will return your goods, charges prepaid. **Central Camera Co., 124 So. Wabash Ave., Chicago, Ill.**

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First class printers and retouchers. Apply to American Camera Co., Multipho Studio, 2114 Addison St., Berkeley, Calif. or 240 California St., San Francisco, Calif.

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By married man of 40 in studio or can take full charge of studio or branch studio. Have 16 years experience and am familiar with all lines of the business. Harry Lyden, 4016 Hoyt Ave., Everett, Wash.

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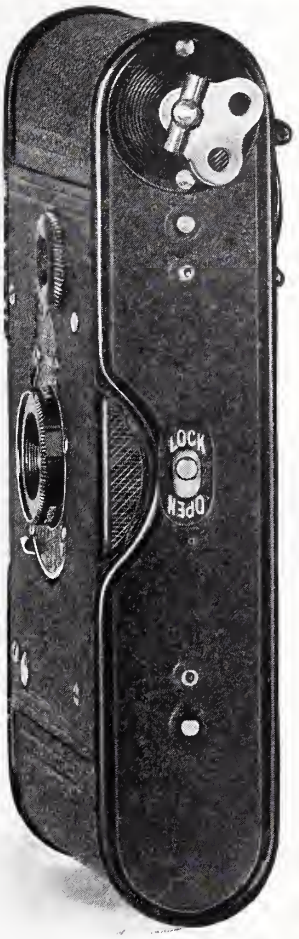

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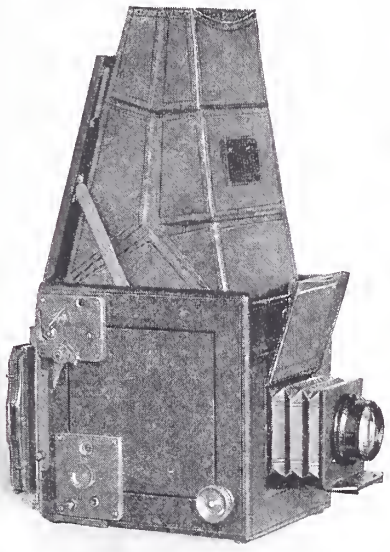

4x5 Revolving Back

GRAFLEX

Series B

This new camera is successor to the 4 x 5 Revolving Back Telescopic Graflex and is an improvement on that popular instrument.

Revolving Back Graflex, Series B, has a Kodak Anastigmat lens *f*.4.5 in a permanent metal mount, traveling on a single, wide, metal track. One result is that the bellows section is more compact; another result, of greater importance, is that the Kodak Anastigmat *f*.4.5 is an integral part of the camera.

Focal plane shutter, reflecting mirror, revolving back, are unchanged, of course. Speeds are 1/10 to 1/1000, a slow snapshot of 1/5 and *time*. The price of the 4 x 5 Revolving Back Graflex, Series B, with Kodak Anastigmat lens *f*.4.5 (7½-inch focus) and one cut film holder or one plate holder, is $116, excise tax included.

The Graflex catalog, September edition, describes this and other new models. Write us or ask your dealer.

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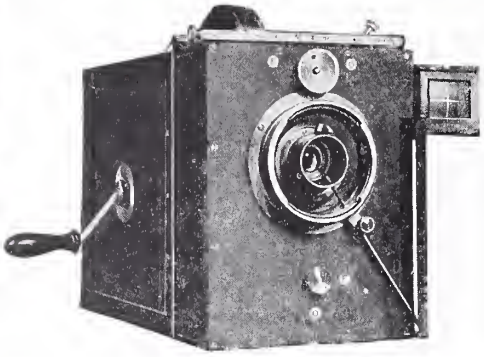

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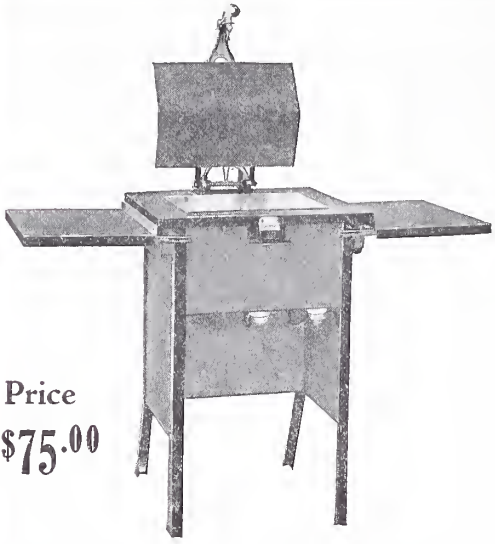

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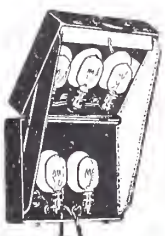

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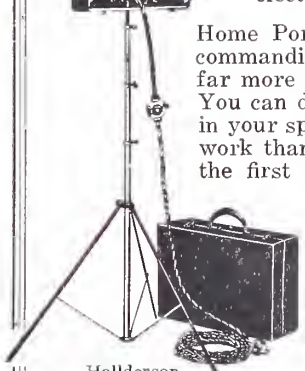

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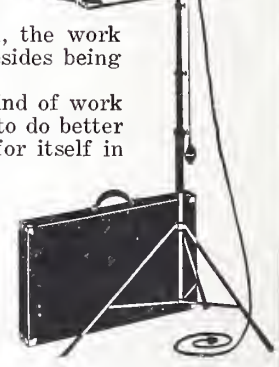

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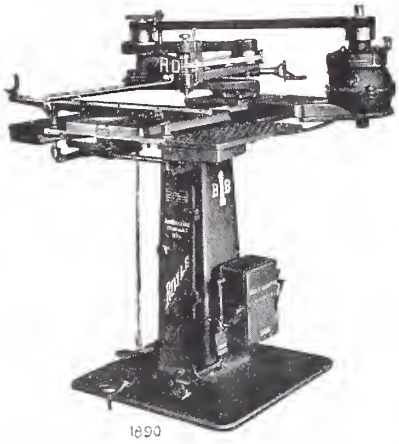

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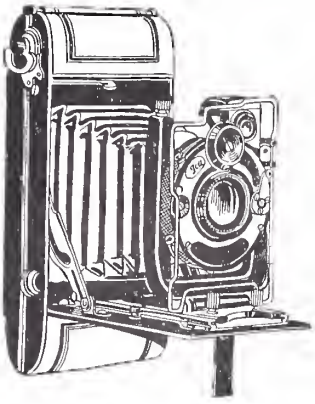

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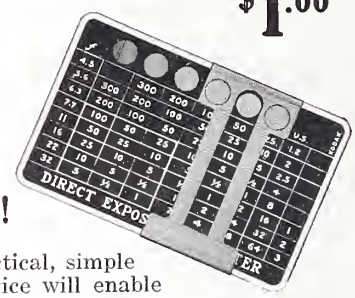

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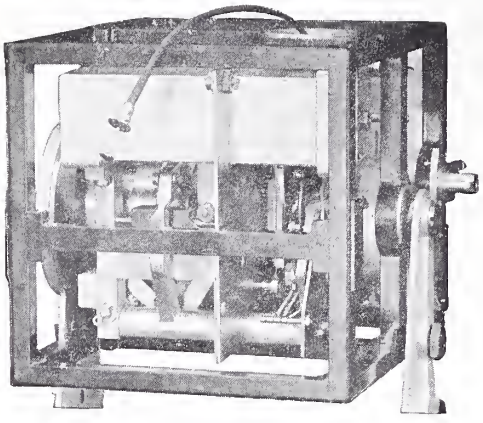
This illustration shows the inside mechanism of the Raylo.



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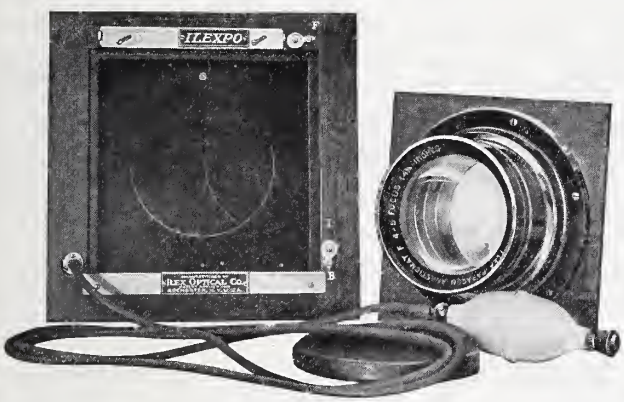

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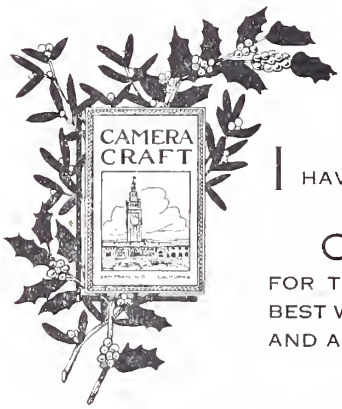

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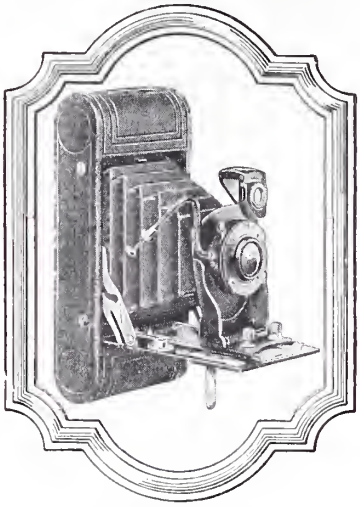

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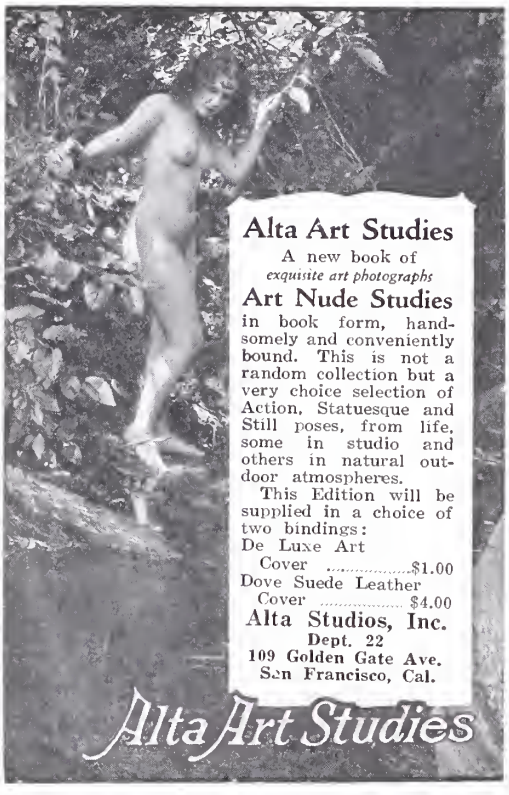
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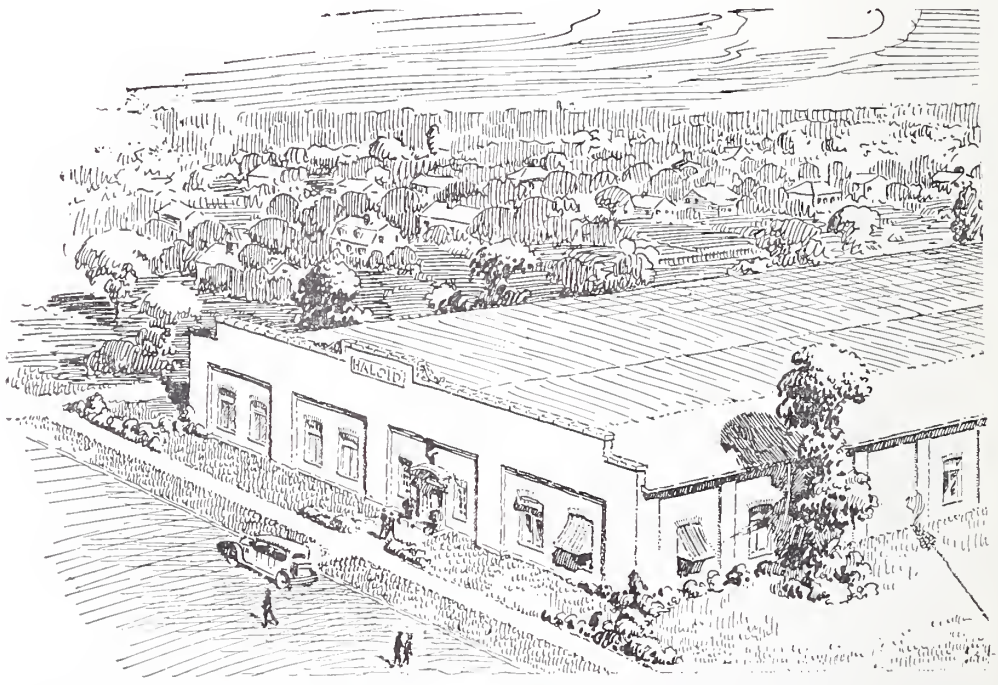

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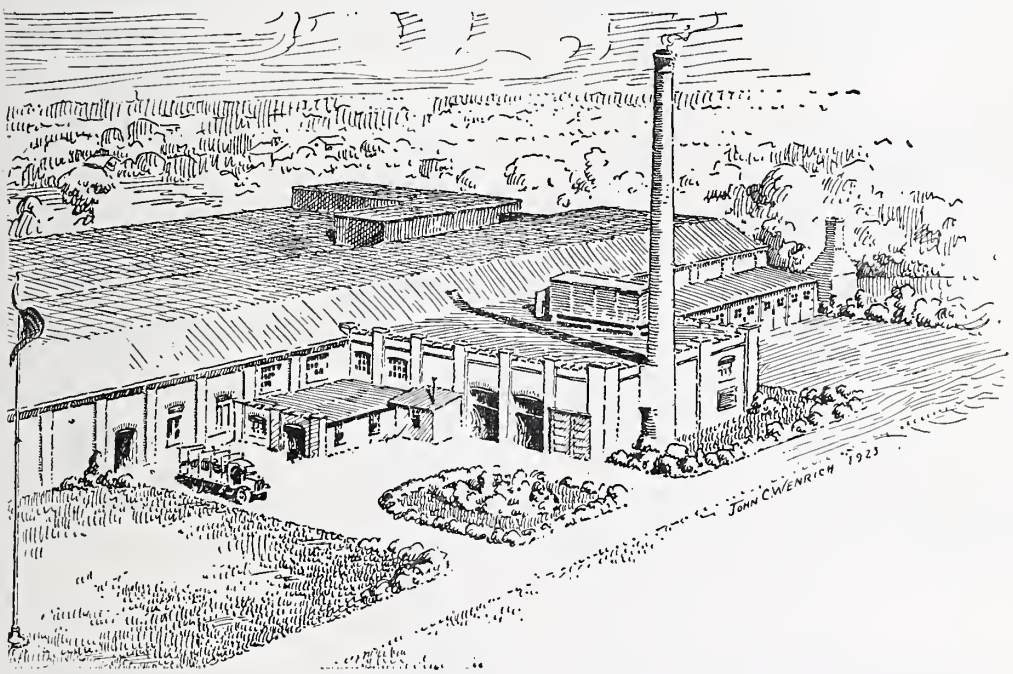

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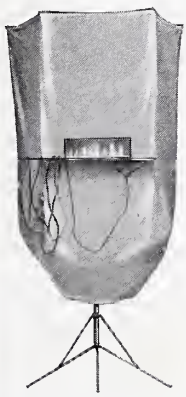

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An illustrated article on a visit to Canton by Harrington W. Cochran, Captain U. S. Army, Manila, P. I. This is a very interesting story as to how Captain Cochran photographed Canton.

Every-Day Stereoscopy, Why Not? By Dr. H. D'Arcy Power. Stereoscopic photography is more popular at the present time than it has been for years and this should prove a timely treatise on the subject.

Sidelights on an amateur finishing plant that gets results, by O. C. Hanson, Manager Bear Film Company, San Francisco.

Photography of Men, by J. E. Mock, Rochester, N. Y. Mr. Mock knows his subject. His splendid demonstration at the Washington convention made a decided hit with a large audience.

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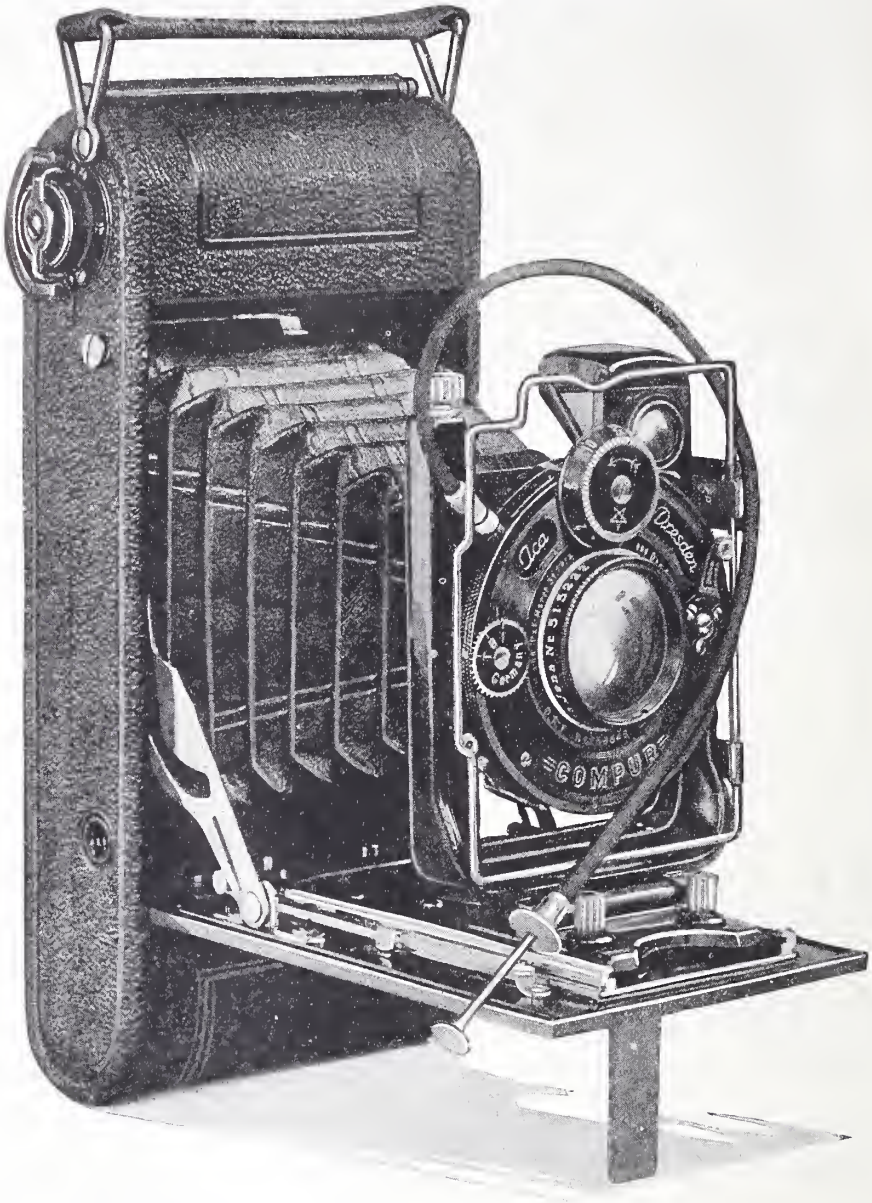

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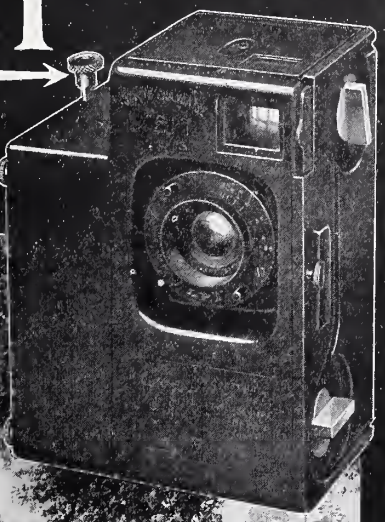

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An Important Message *to* Amateur Photographers

from CHARLES BASS

IN 1910 I started to sell motion picture cameras. It is only thirteen years ago, yet it is really amusing to compare the character of the instrument used thirteen years ago and today. First, because an ordinary wooden camera with imperfect mechanism was rather prevalent. Second, the cost of making a film was beyond the range of the average amateur, hence the amateur photographer rarely indulged in the fascinating and instructive amusement of making motion pictures.

At intervals various individuals and concerns "popped up" with a film narrower in width than the standard with the aim in view of cutting the cost of production. Like all embryo inventions these were hardly satisfactory, it remained for the Eastman Kodak Company and the Victor Animatograph Company to produce the first successful and practical amateur motion picture outfit.

The Eastman Kodak Company with enormous resources and research facilities were able to produce a motion picture emulsion placed on film, 16 mms. wide, an emulsion which has gradation and tone unequaled heretofore. A fine grain emulsion which is used as a negative and when exposed is mailed to the Eastman Kodak Company and developed and reversed into a positive, at the total cost of $6.00 per roll, each roll is equivalent to 250 feet of standard film in projection time, thus the cost is exactly one fifth of the cost of making a standard width film.

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The writer in all sincerity believes this is what the amateur wants and the Bass Camera Company can make immediate delivery of the camera and projector at the price named, film at $6.00 per roll. If you desire further information kindly address Charles Bass, President, Bass Camera Company, 109 North Dearborn Street, Chicago, Illinois.

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